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LESSONS

ON THE

PRACTICE of SINGING,

WITH AN

ADDITION of the CHURCH TUNES, in four Parts, and a Collection of HYMNS; CANONS, AIRS and CATCHES, for the Improvement of Beginners.

By CORNFORTH GILSON, Teacher of Muſic in *Edinburgh*.

HUMBLY INSCRIBED

To the Right Hon. the LORD PROVOST, MAGISTRATES, and COUNCIL,

AND

The Reverend MINISTERS of the City of *Edinburgh*.

EDINBURGH, Sold at the Shop of R. FLEMING at the Croſs, and by the Bookſellers in Town and Country. M,DCC,LIX.

INTRODUCTION.

I NEED not trouble the Public with any Preface to a Performance of this Kind. The Utility of ſuch Performances is now well known; eſpecially ſince the Introduction of the late Improvement in Church Muſic, which now ſo happily prevails in this Country.—I ſhall content myſelf therefore with explaining the different Terms made uſe of in this little Work, ſo as to render it of as general Uſe as poſſible.

OF THE GAMUT.

THE Uſe and Intention of the Gamut, is to teach the Names of the Lines and Spaces in the different Cliffs; and is the firſt Thing neceſſary for Beginners, and what they ſhould well underſtand. It is equally uſeful in Inſtrumental Performances as in Vocal.

OF THE TABLE.

THE Table teaches the Names of the Notes, and ſhews how they are divided, from a Semibreve down to a Demiquaver. It alſo ſhews the different Proportions, and the Relation one Note has to another.

OF THE CLIFFS.

To underſtand the different Cliffs rightly, is one of the moſt uſeful Parts, both of Vocal and Inſtrumental Performances, as it is by the Cliffs alone that the diffe-

rent

rent Parts of the Performance are known. There are three treble Cliffs; the firſt is the Gſolreut, and the other two, the Cſolfaut on the firſt and ſecond Lines. The Cſolfaut on the third Line is called the Counter-tenor; the Cſolfaut on the fourth Line, is called the Tenor, and the Ffaut on the fourth Line, is called the Baſs. The principal Uſe of the Cliffs in Vocal Muſic, is to claſs the Voices proper for the different Parts in the Performance. They alſo enable the Performer to give the proper Tone to each particular Part of the Compoſition. The Gſolreut, or Treble, is the higheſt; the Cſolfaut on the firſt Line is two full Tones, or a third, lower; and the Cſolfaut on the ſecond Line, is a fifth lower than the Gſolreut. The Cſolfaut on the third Line, or Counter-tenor, is a ſeventh lower than the Gſolreut; the Cſolfaut on the fourth Line, or Tenor, is a ninth lower than the Gſolreut; and the Baſs is a fifth lower than the Tenor; ſo that by knowing the Cliffs, you are at no Loſs to find the Tone of each Part in any Piece or Compoſition.

OF KEEPING TIME.

THIS is one of the niceſt and moſt neceſſary Parts of Muſic. Without it the fineſt Compoſitions are rendered mere Diſcord and Confuſion. The eaſieſt Method to render this underſtood and acquired, is by uſing ſeveral Motions of the Hand, which differ according to the Movement of the Piece your are to perform. Time is divided into two different Species, Common Time and Triple Time. Common

Time

Time is beat by four Motions, two with the Hand down, and two up, which Manner of beating is continued through all my Leſſons in Common Time, except the 26th, which is beat by two Motions, one down and one up. Theſe Leſſons are intended as well for Improvement in hitting the Diſtances of Thirds, Fourths, &c. as for learning the Time: Beſides, the going through ſuch a Number of Leſſons, many of which have great Execution, will much improve the Throat, and gradually teach the Beginner to read.

TRIPLE Time is beat by three Motions, two with the Hand down, and one up; which Method is uſed through all the Leſſons in Triple Time, excepting Leſſon 35th, which is marked $\frac{6}{4}$, which can only be beat with two, one down and one up; likeways Leſſon 36th, marked $\frac{6}{8}$, which alſo can only be beat with two; and Leſſon 39th, marked $\frac{12}{8}$, which may be beat either by four or two Motions. Theſe Marks being always put by the beſt Maſters, as a Species of Triple Time, I do not pretend to contradict them, but only give the Directions as to the Manner in which they are uſually beat.

Of GRACES in Singing.

THE three laſt Leſſons, which are numbered 44, 45, and 46, are the ſame with one another, and will admit of the ſame Harmony; only I have endeavoured to make a Diſtinction betwixt the Church Stile and that of Concert Muſic. The firſt of theſe is wrote entirely plain, without any Graces, and when ſung, will

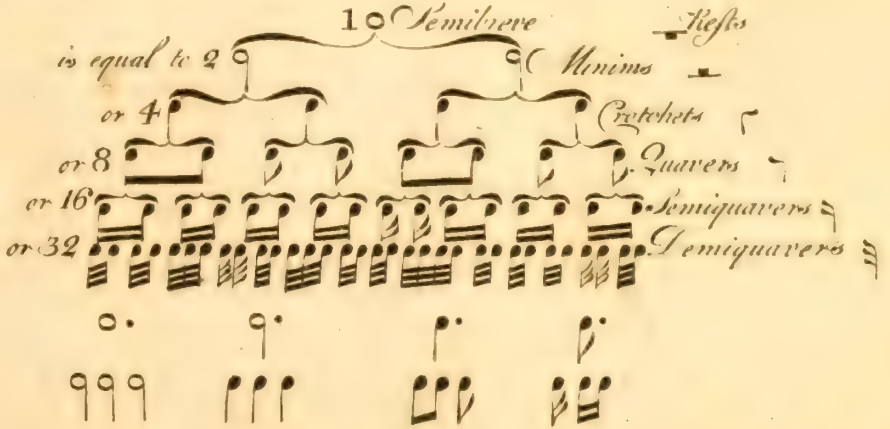
will appear very inſipid, for want of the *Appoggiature*, (or ſmall hanging Note;) unleſs it be ſung by a Maſter, who will naturally place the *Appoggiature*, and adject the Graces according to his own Taſte. I have in the ſecond Leſſon placed the *Appoggiature*, to ſhew young Beginners the proper uſe of it; and when they advance ſo far, as to be able to ſing or play them both Ways, they will eaſily be convinced of the Beauty which it adds to the Performance. The third of theſe Leſſons is intended to ſhew the Performer the great Difference of Taſte that ought to be uſed betwixt the Church and Concert Muſic; the one ſolemn, and the other lively, of which I am convinced this ſhort Specimen will eaſily ſatisfy them.

I have altered the Situation of the Parts in the Pſalm Tunes, agreeably to the Practice of all experienced Writers on Muſic; for it is certain, that what is vulgarly called the Tenor, is undoubtedly the Treble, as it is the principal Part, and the firſt Production of the Compoſer. This Part ought properly to be ſung by Women, Girls, or Boys: The Counter-tenor ſhould be ſung by Men of great Compaſs in the Top of the Voice: The Tenor may be either ſung by Men, or by Treble Voices, as a Tenor Voice and a Treble are ſo near Uniſons; but it is certainly intended for Men. As to the Baſs, it is intended to be ſung by Men of great Depth of Voice. But as frequently theſe Parts cannot be diſtributed ſo properly as the Maſter or Director could wiſh, in that Event the Voices you have muſt be divided to the beſt Advantage.

The Gamut

Gamut — Sol
A — La
Bmi — Mi
C faut — Fa
D solre — Sol
E lami — La
F faut — Fa
G sol reut — Sol
A mire — La
B fa bemi — Mi
C solfaut — Fa
D lasolre — Sol
E lami — La
F faut — Fa
G sol reut — Sol
A mire — La
B fa bemi — Mi
C solfa — Fa
D lasol — Sol
E la — La
F faut in alt — Fa
G sol reut in alt — Sol

The Table

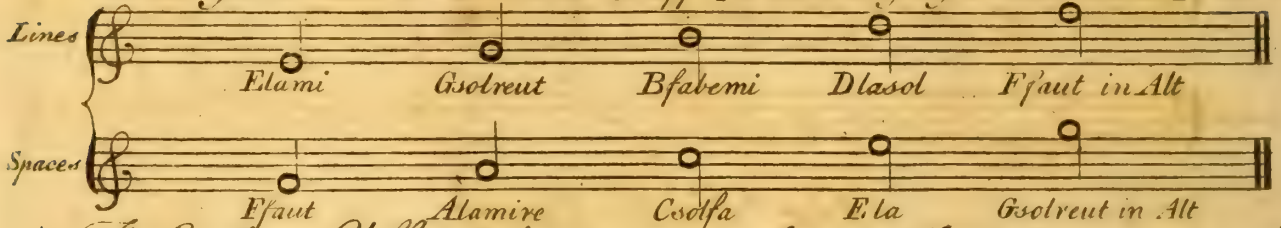


Common Time C ¢ 2/4 Triple Time 3/1 3/2 3/4 3/8 3/16 6/4 6/8 12/8 9/4 9/8

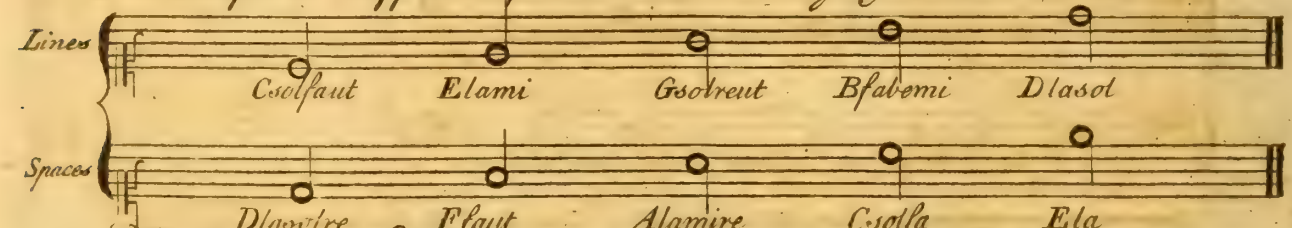
A Sharp ♯ A Flat ♭ A Natural ♮ A Tye A Slur

Cliffs, Lines, and Spaces.

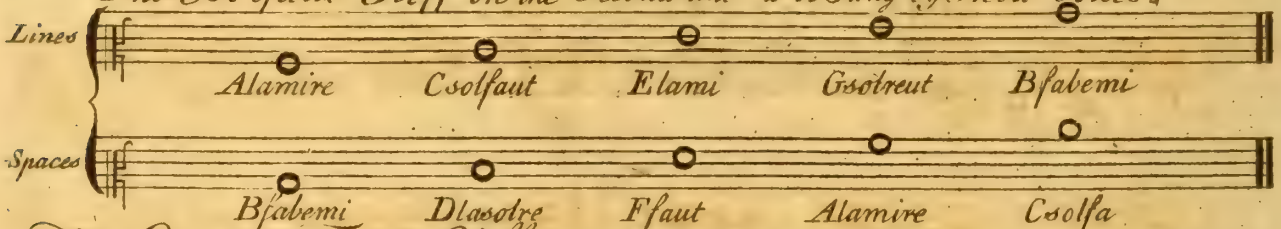
The Gsolreut or Treble Cliff [to be Sung by Treble voices]



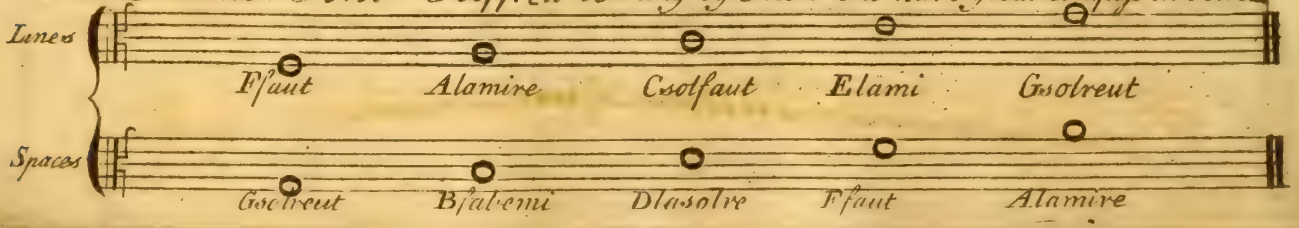
The Csolfaut Cliff on the first line [to be Sung by Treble Voices]



The Csolfaut Cliff on the Second line to be Sung by Treble Voices]

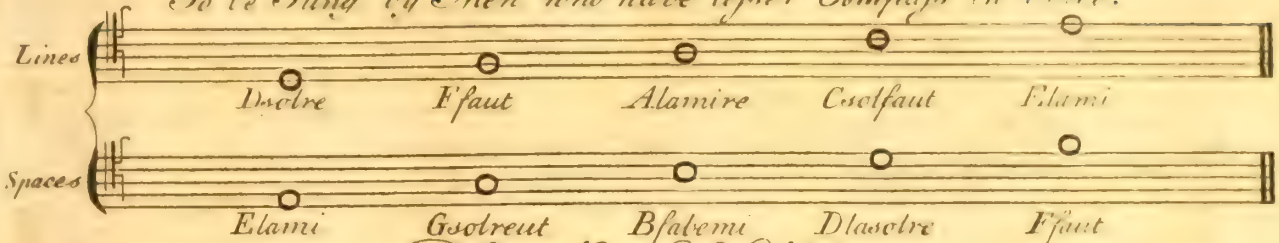


The Counter Tenor Cliff. [to be Sung by Men who have great Compass in Voice]

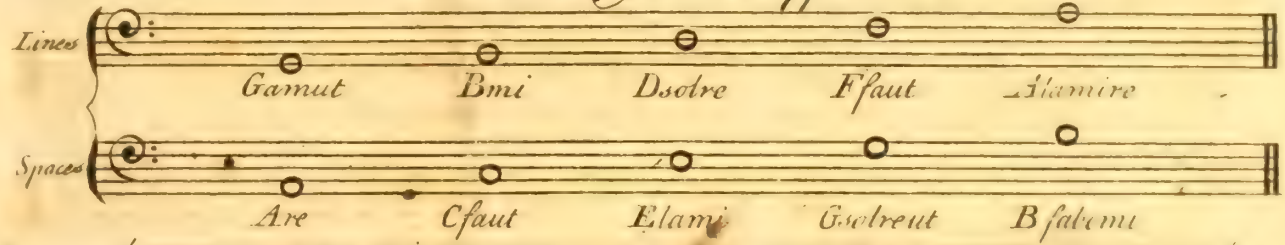


The Tenor Cliff.

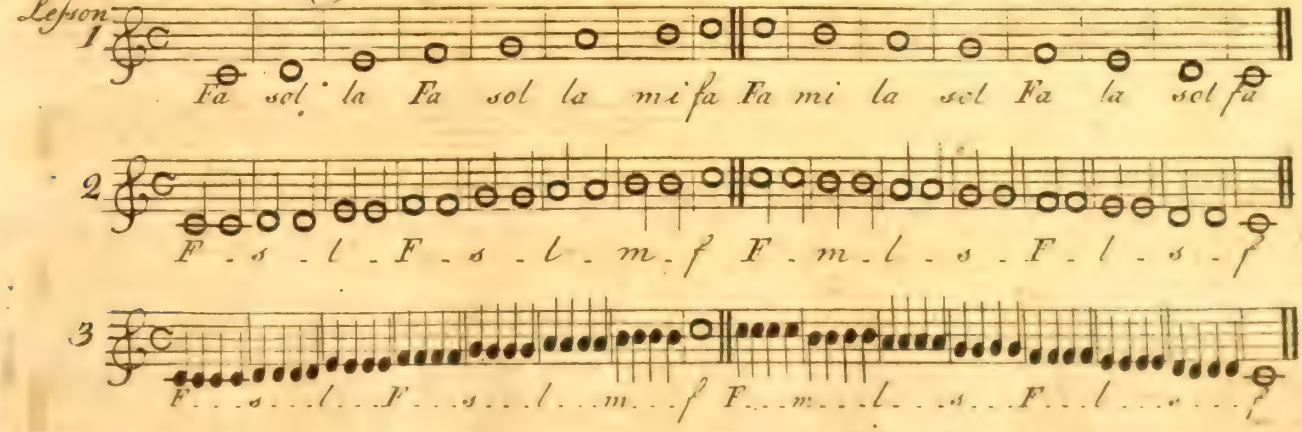
To be Sung by Men who have lesser Compass in Voice.

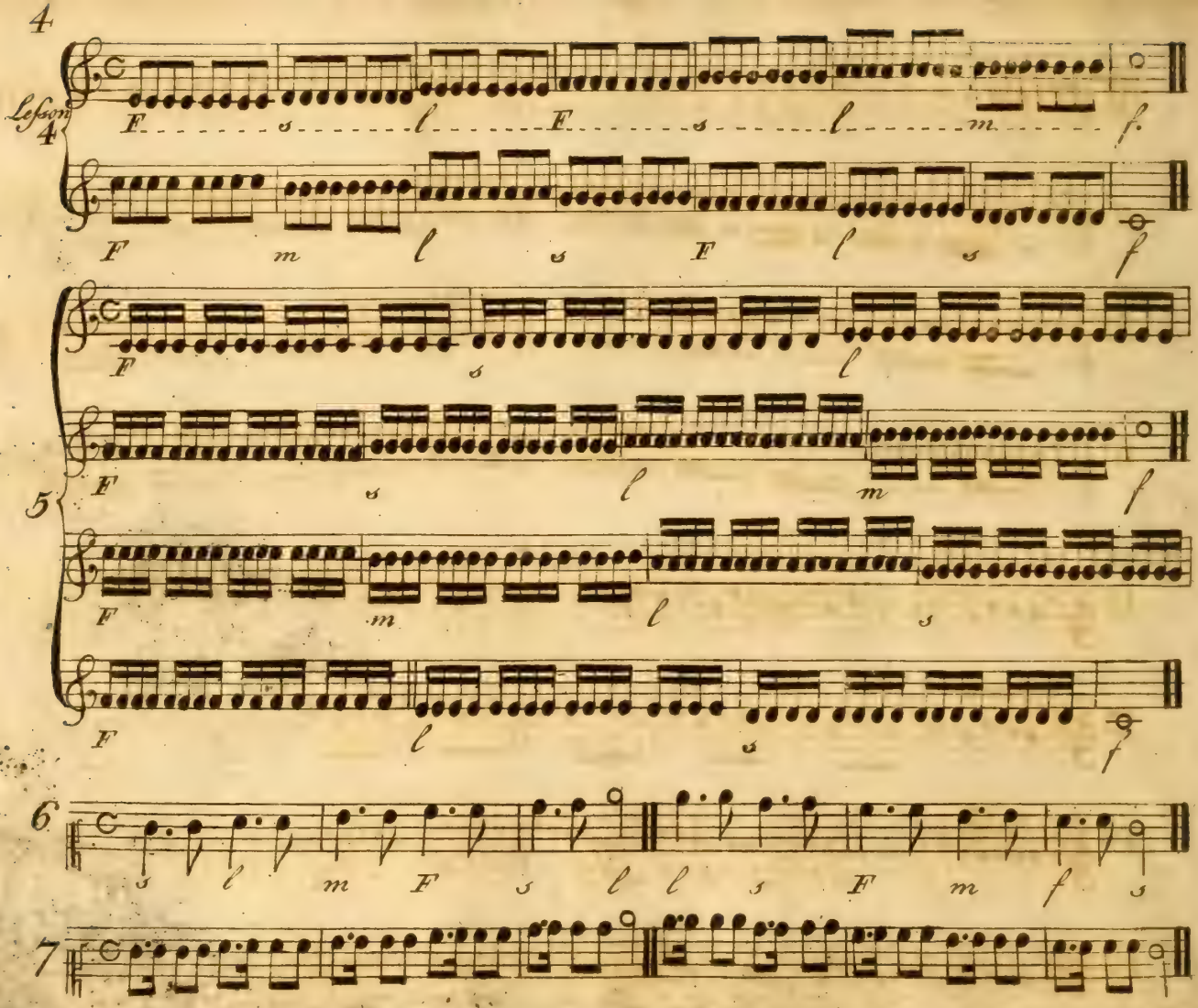


The Bass Cliff.



Lessons in Common Time




4
Lesson 4
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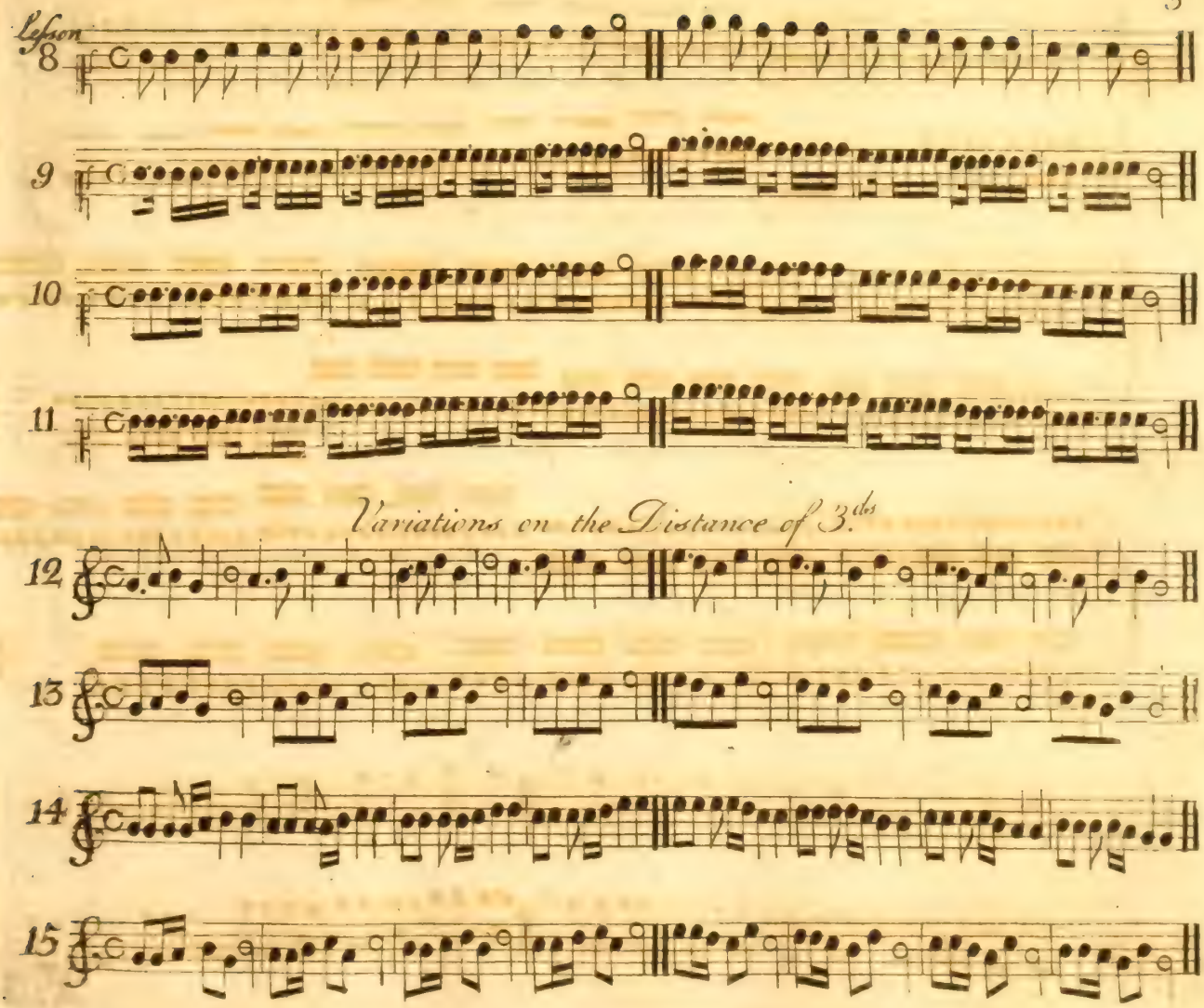
Lesson
8
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10
11
Variations on the Distance of 3.ds
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Lesson 16

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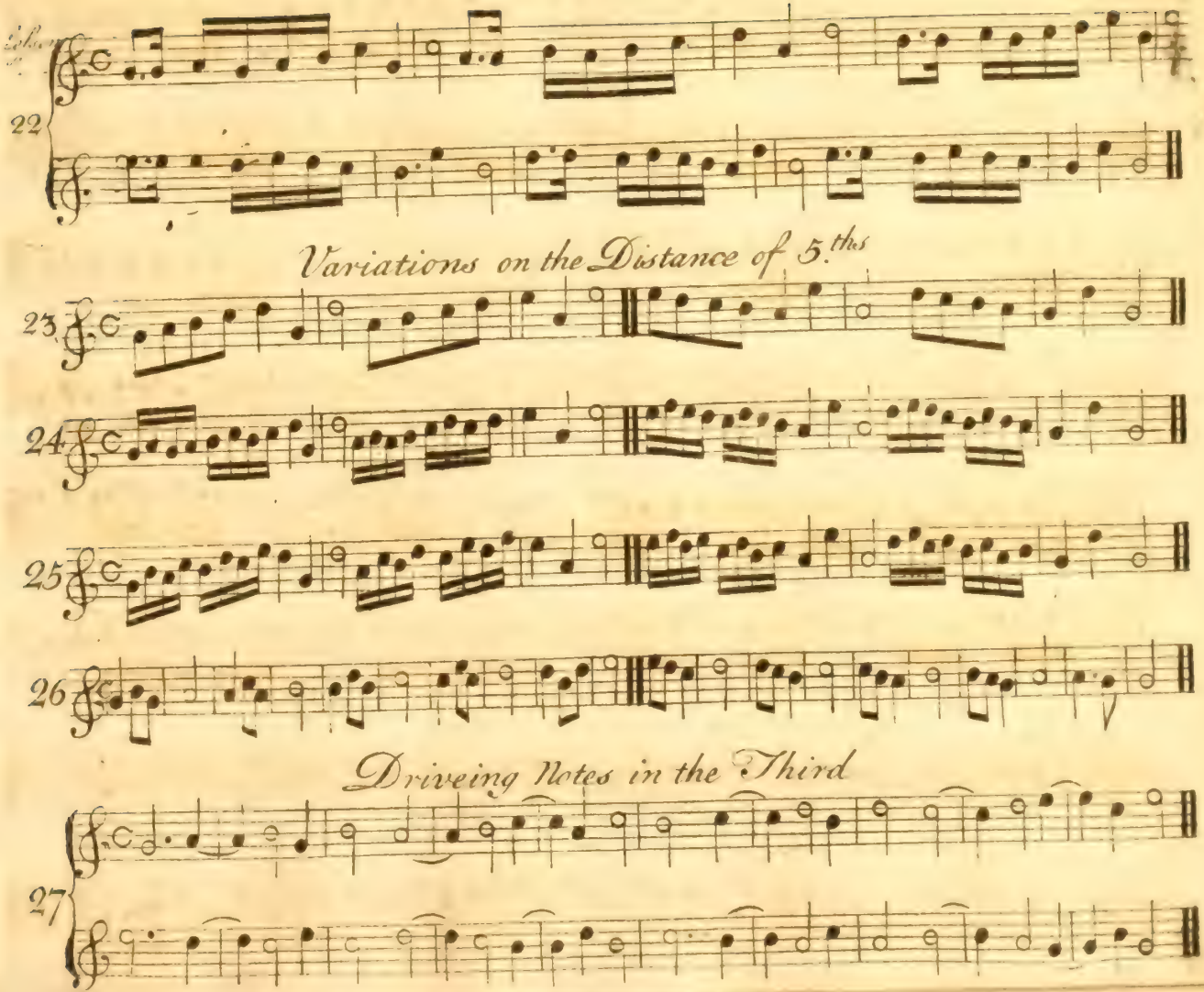
18

19

Variations on the Distance of 4.ths

20

21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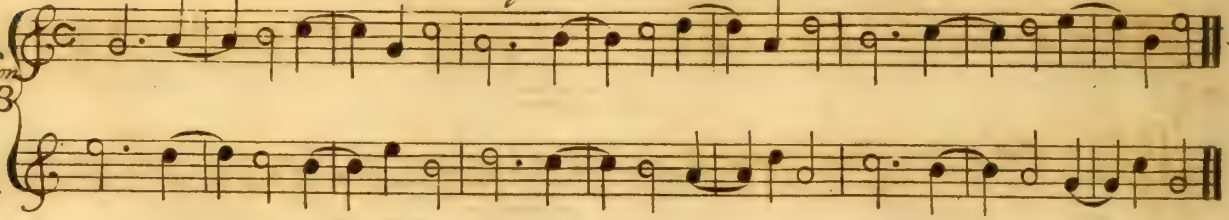
Variations on the Distance of 5.ths
23
24
25
26
Driveing Notes in the Third
27

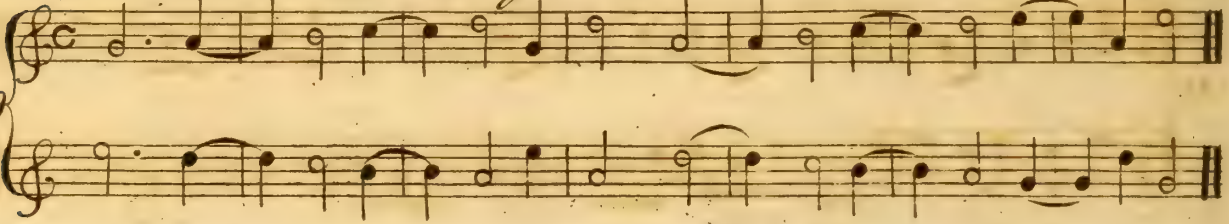
Driveing Notes in the 4.th

Lefson 28



Driveing Notes in the 5.th

29



Lefsons in Triple Time

Variations on the 3.d

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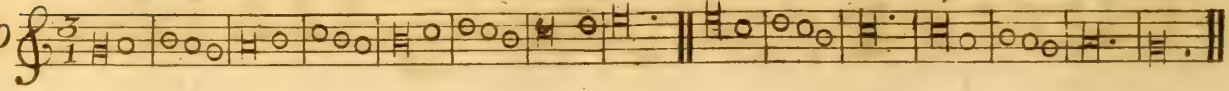

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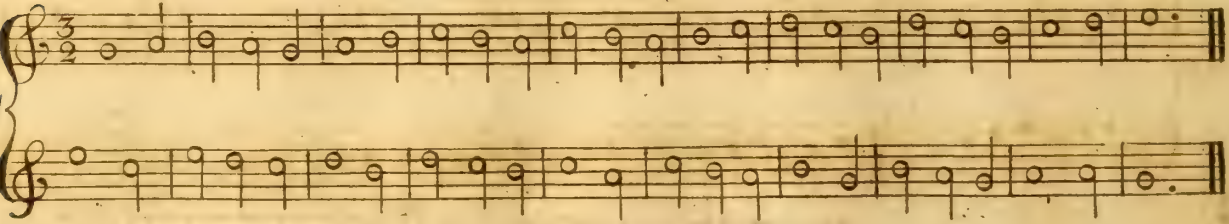

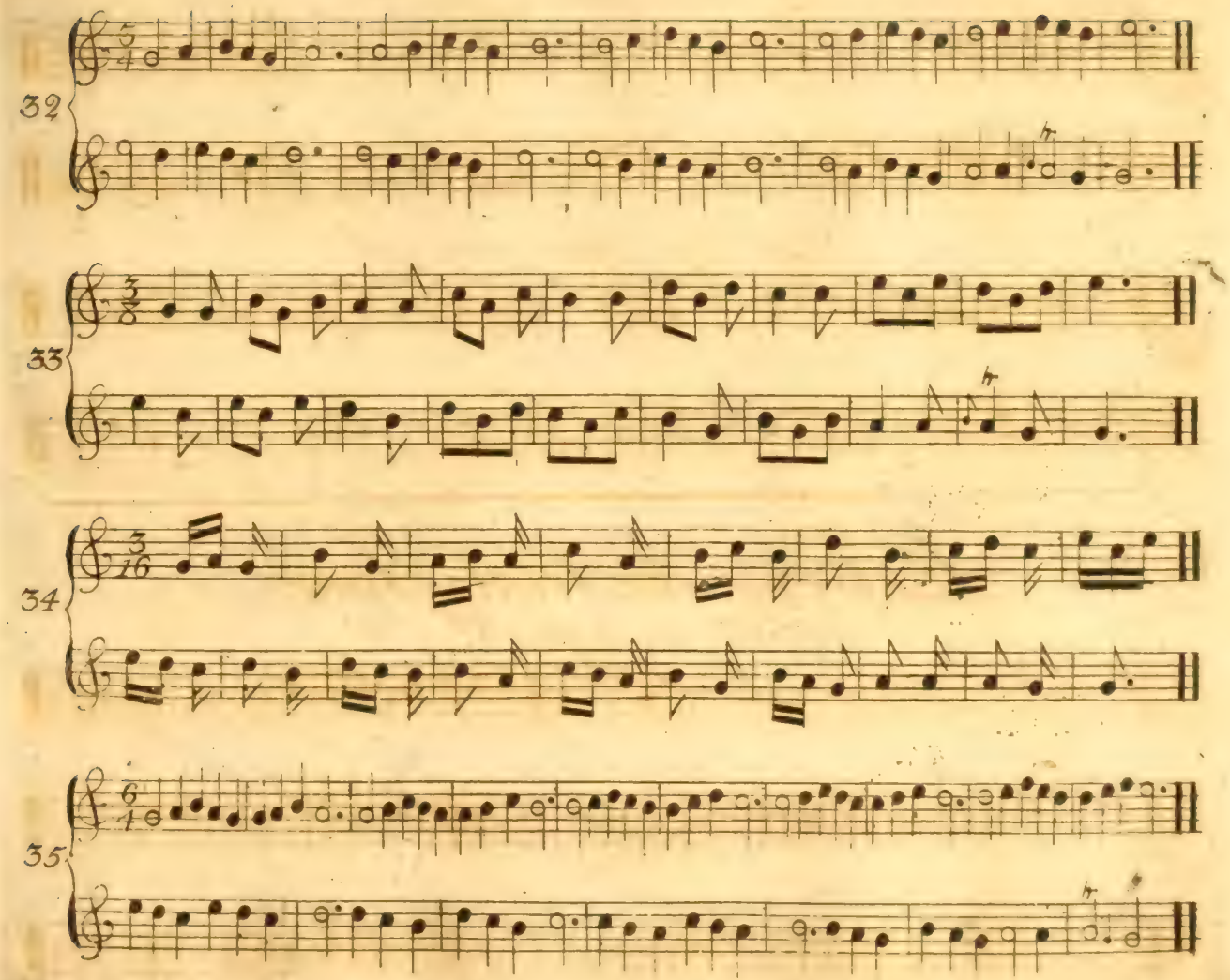
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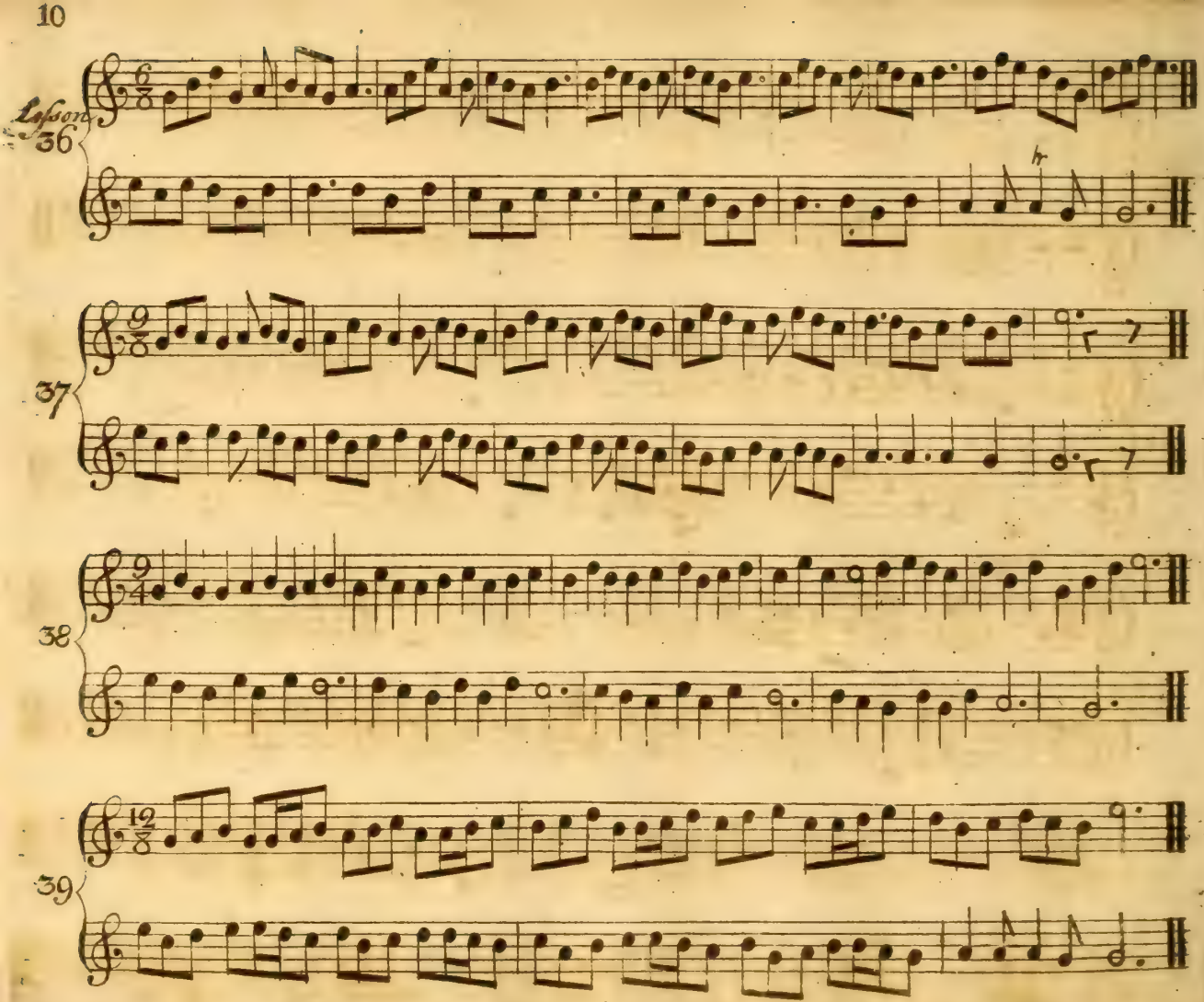
Lesson
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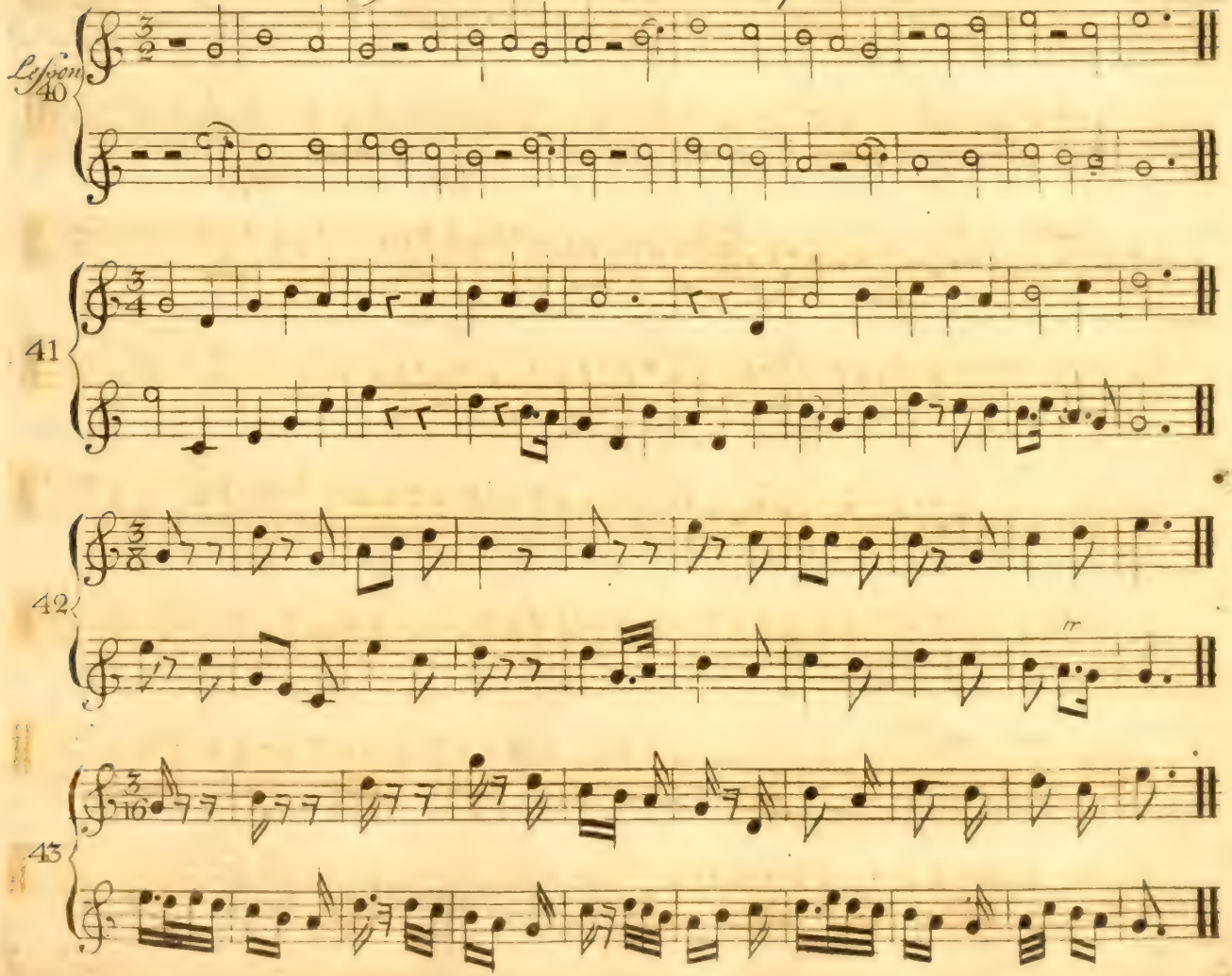
Lesson
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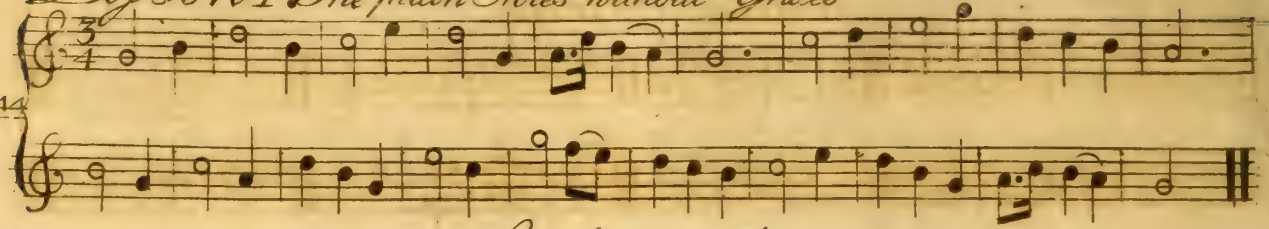
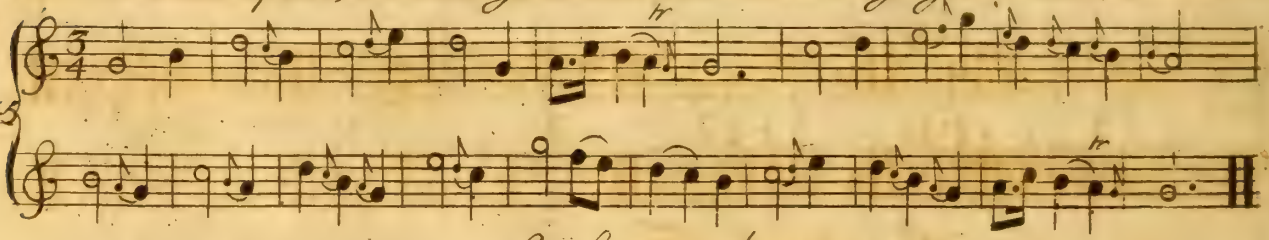
Of Graces in Singing.

Lefson 1.st The plain Notes without Graces



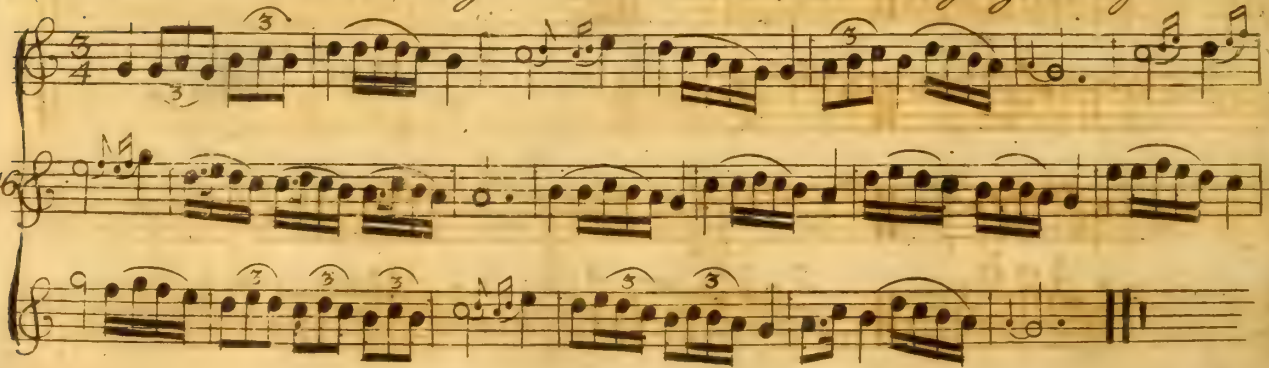
Lefson 2.d

The same peice, with such Graces as is used in Singing Church Music.

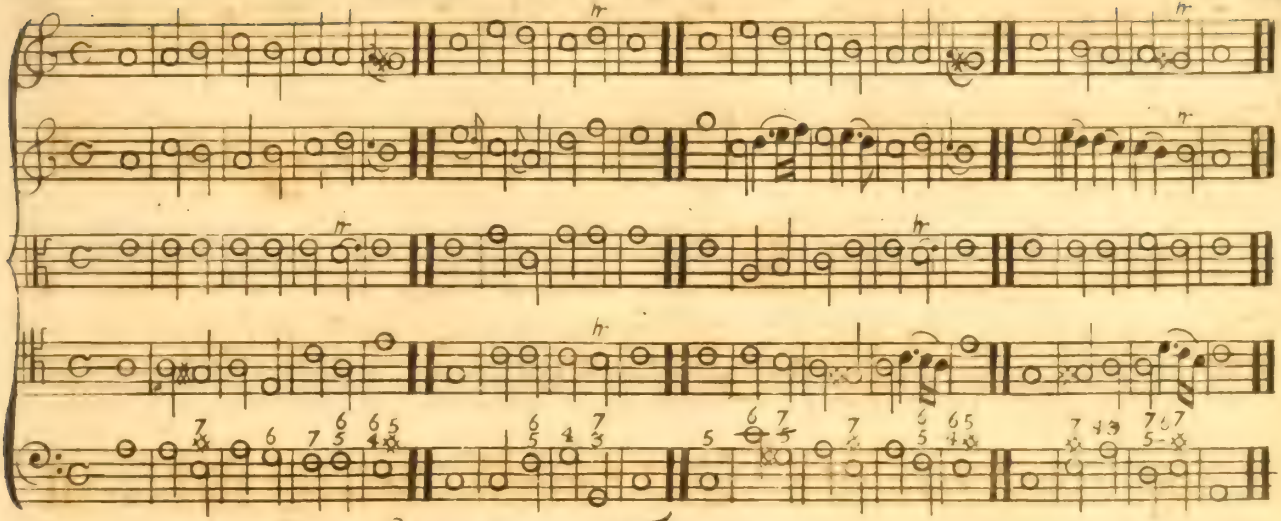


Lefson 3.d

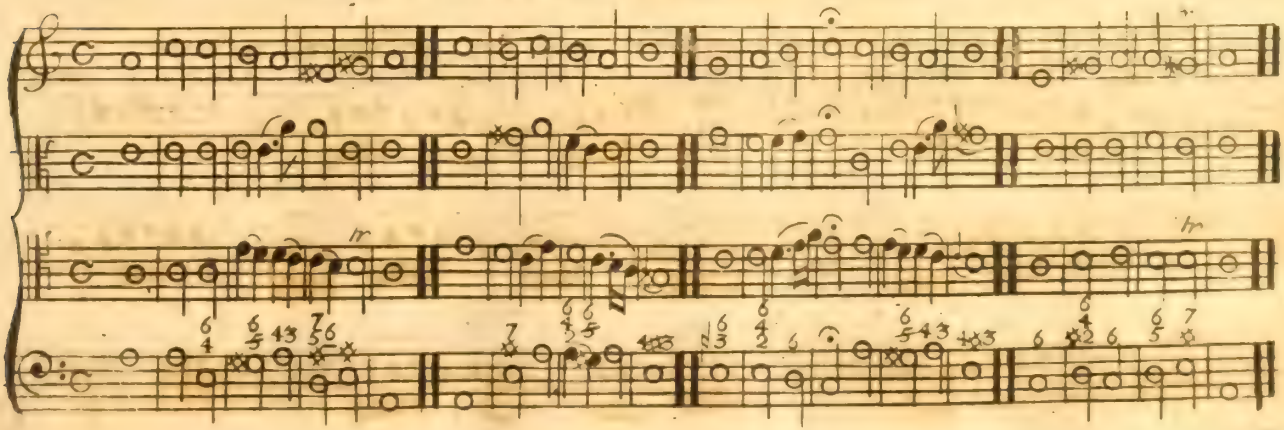
The same with such Graces as are used in Singing Songs.



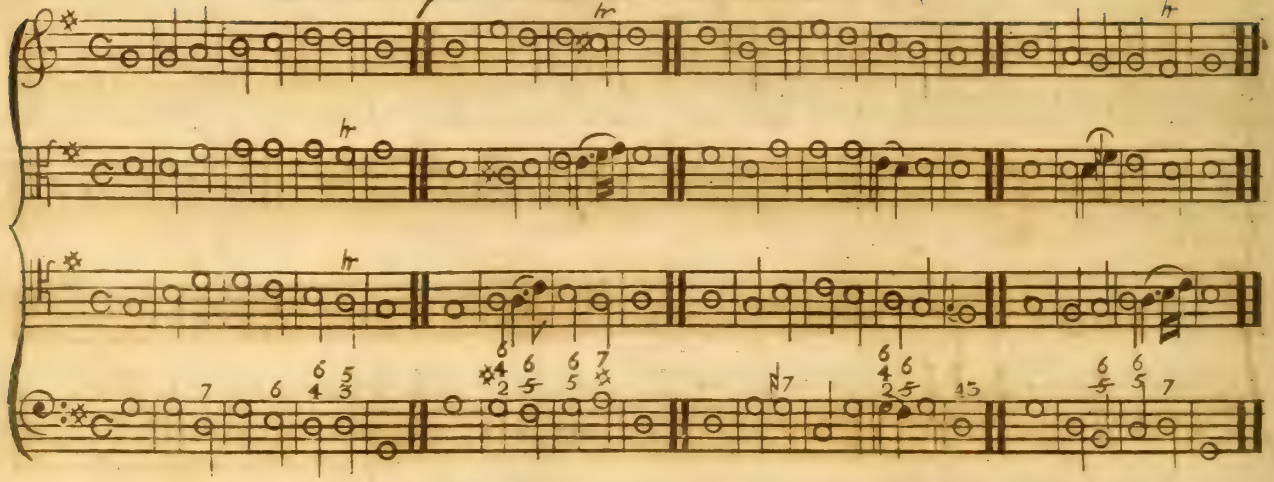
Dundee Tune



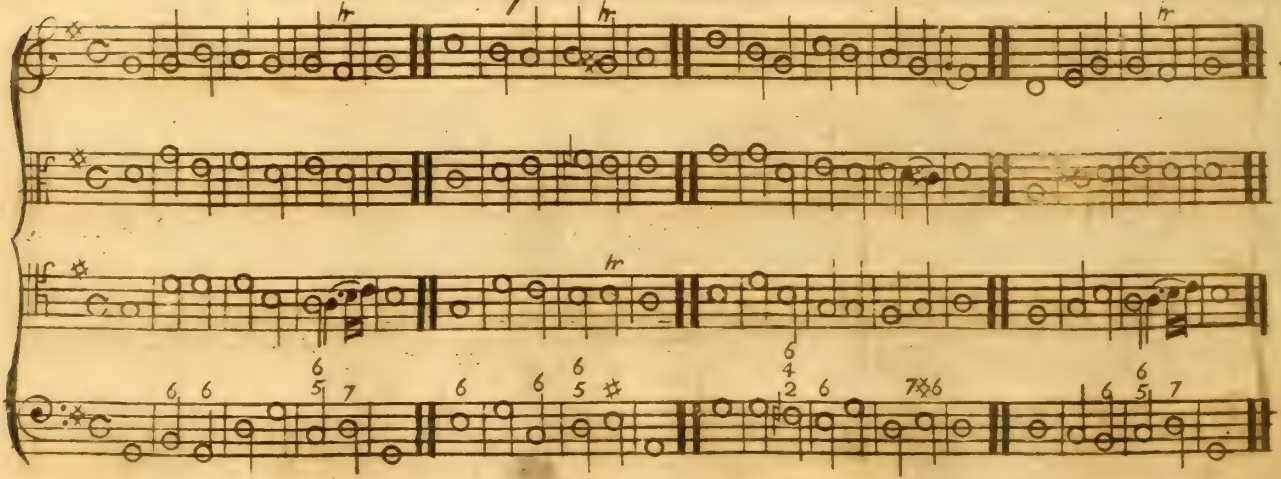
London Tune



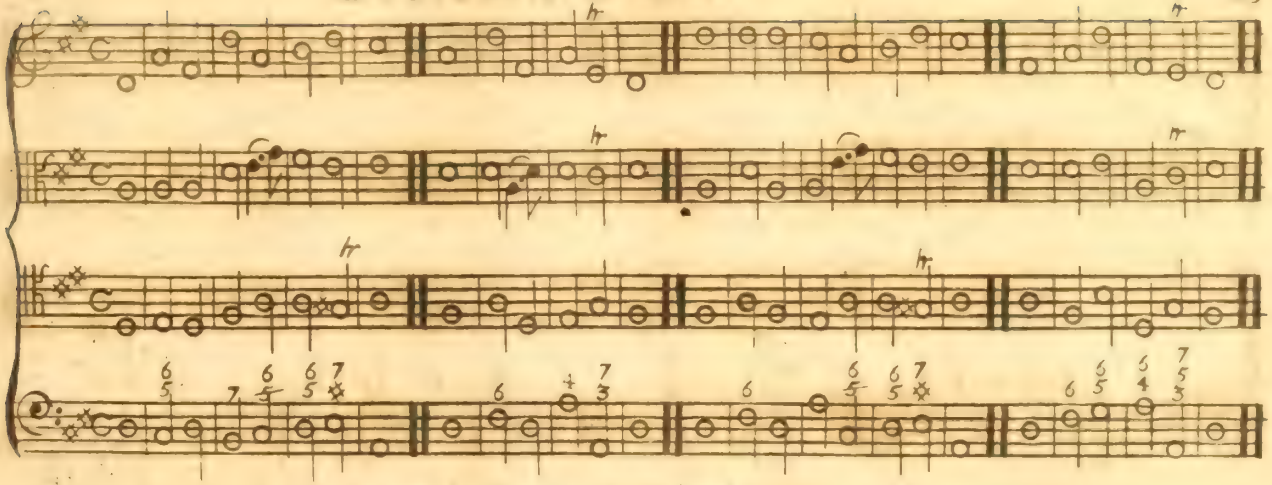
Dumfermline Tune



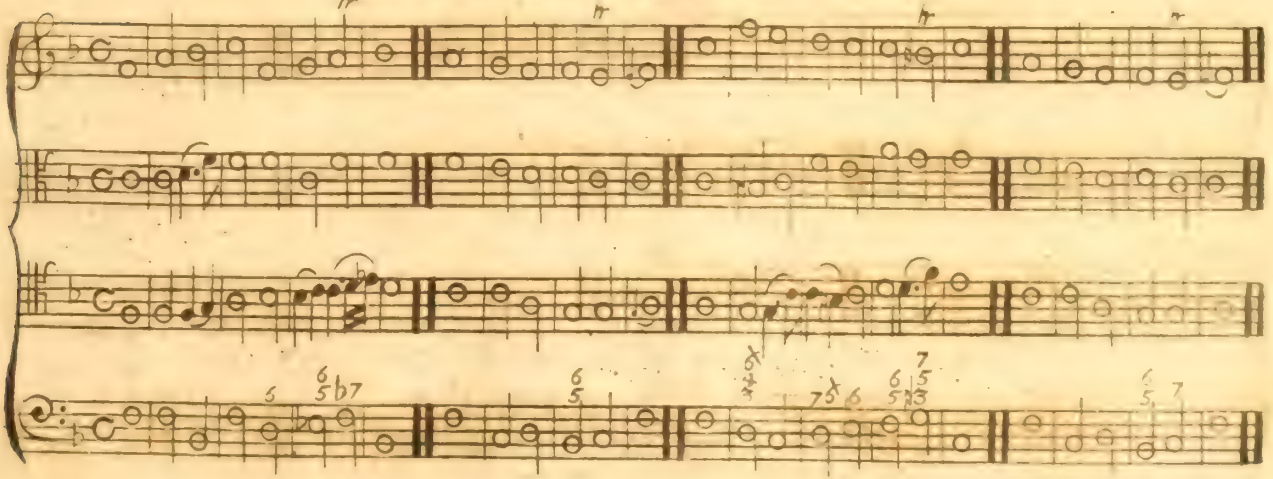
Abby Tune



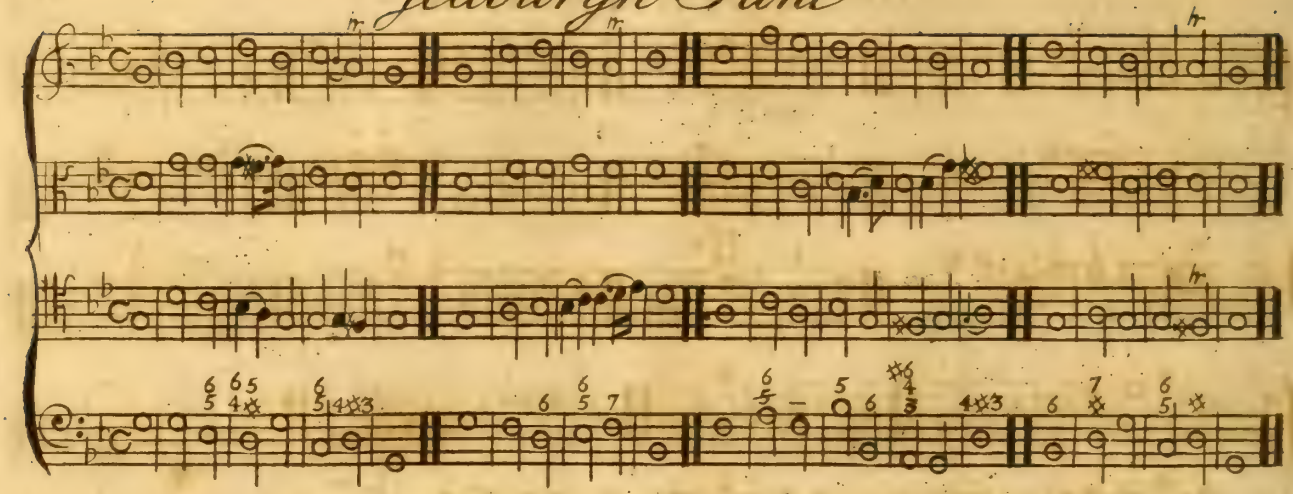
Newton Tune



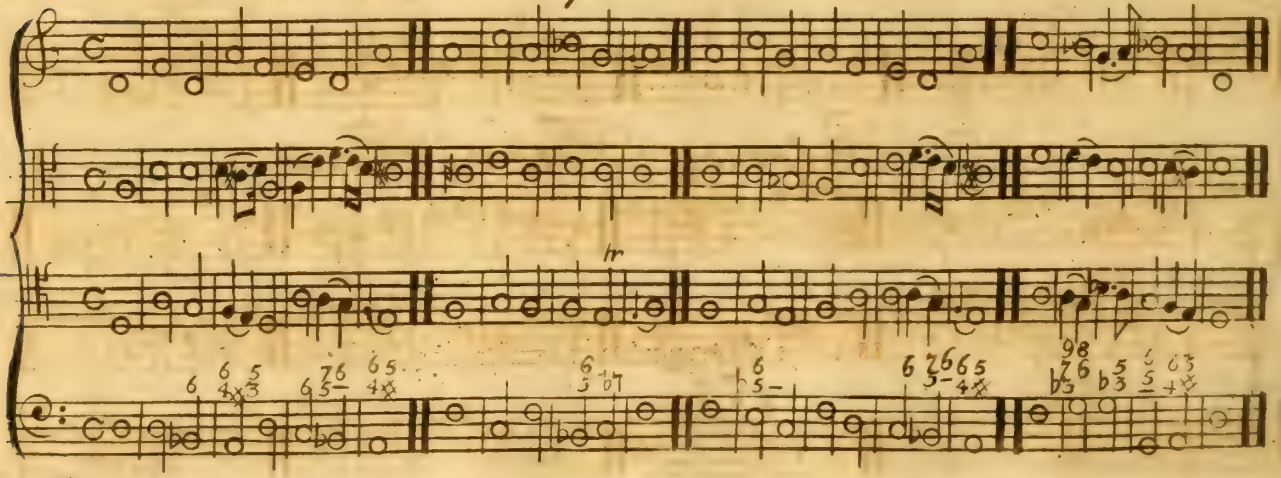
French Tune



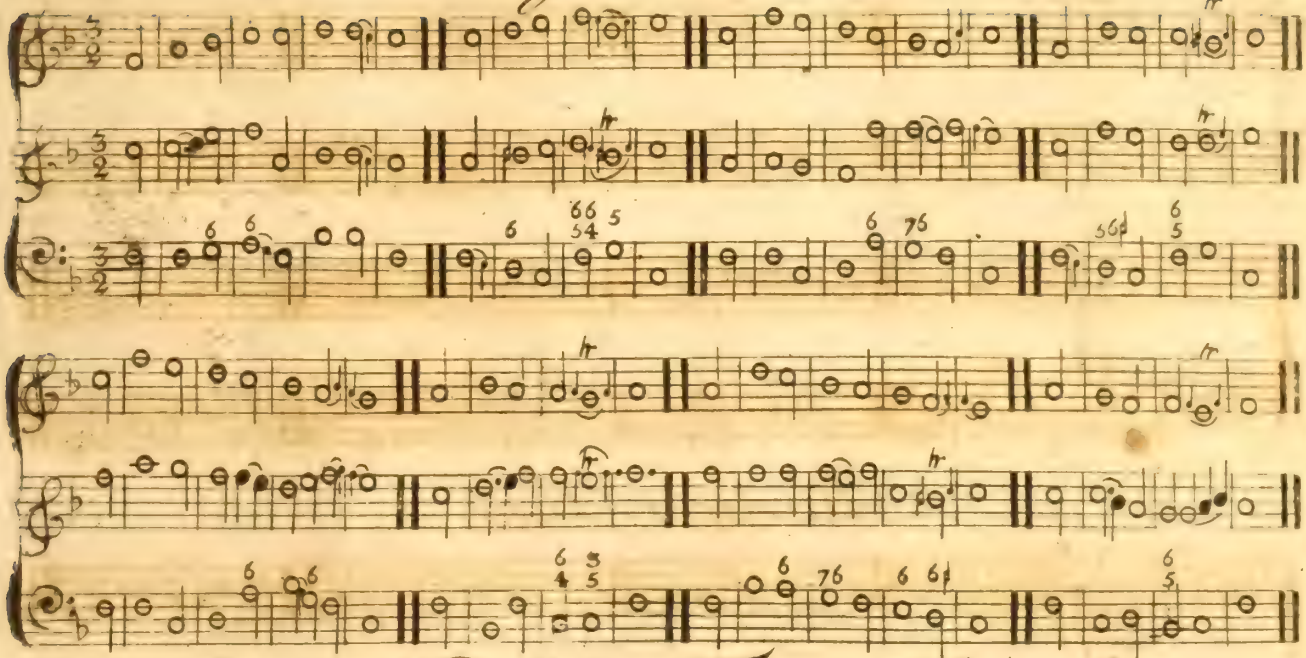
Jedburgh Tune



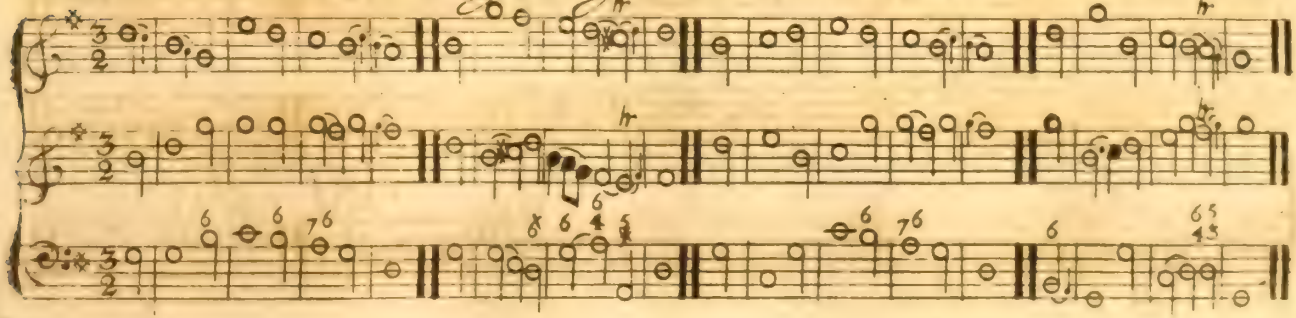
Martyr's Tune



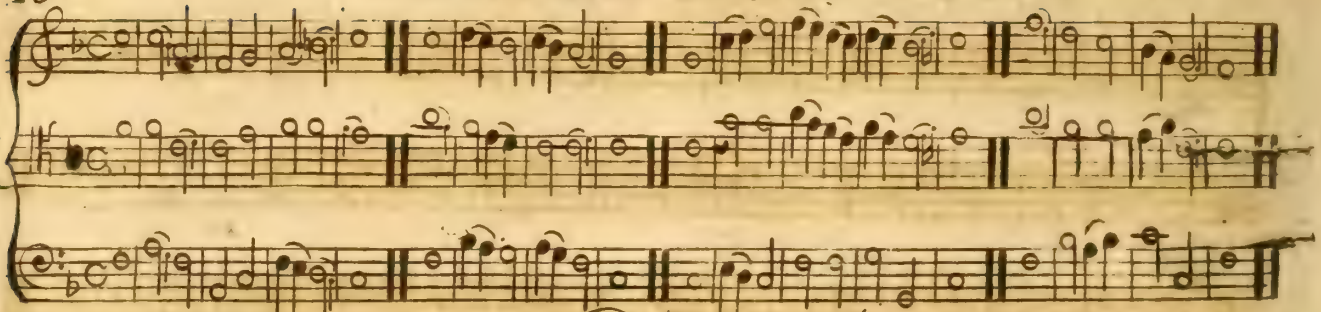
81 Psalm Tune



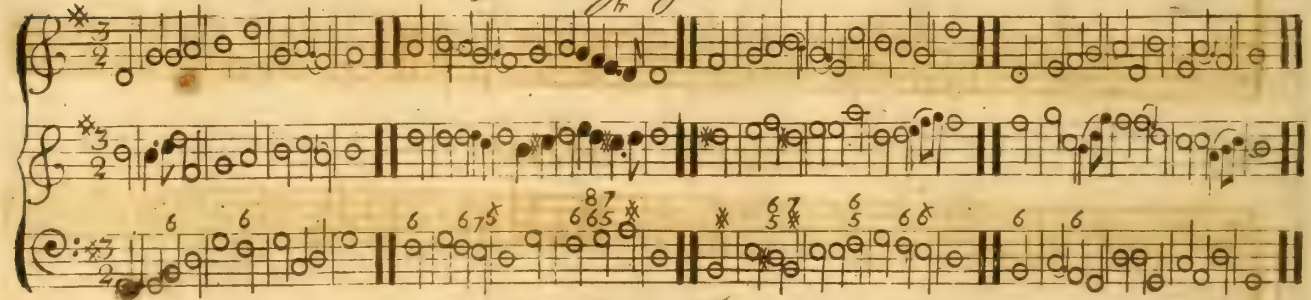
New Gray Friers Tune



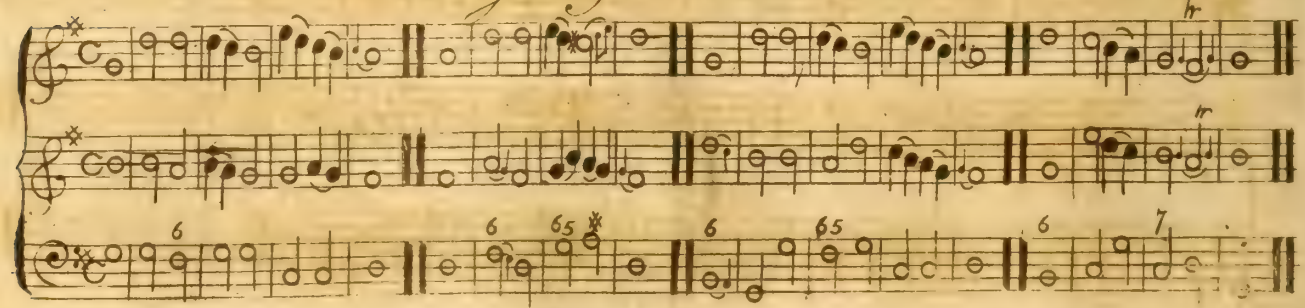
Heriot's Tune



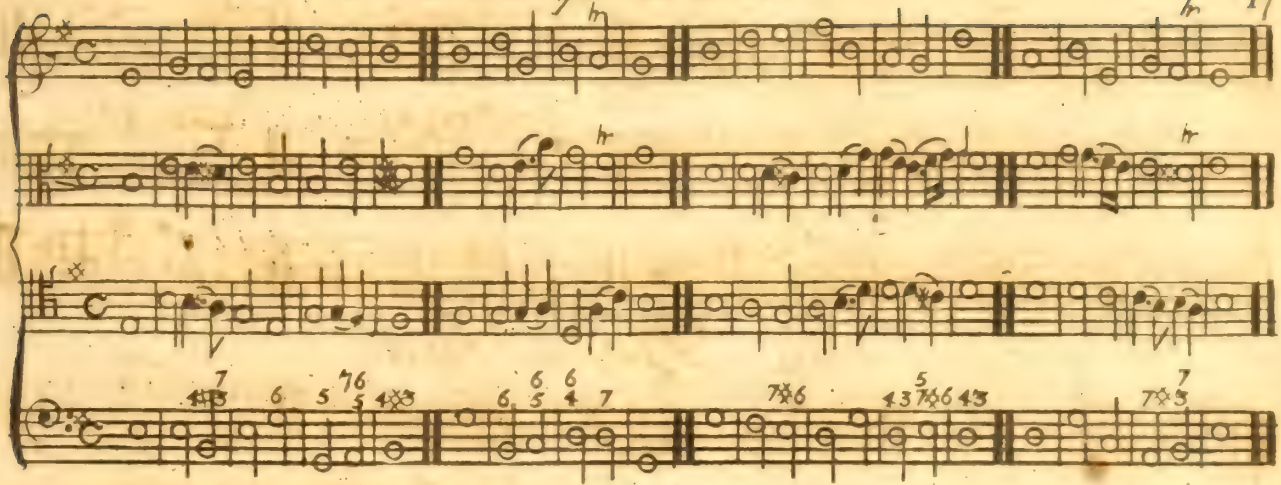
149 Psalm Tune



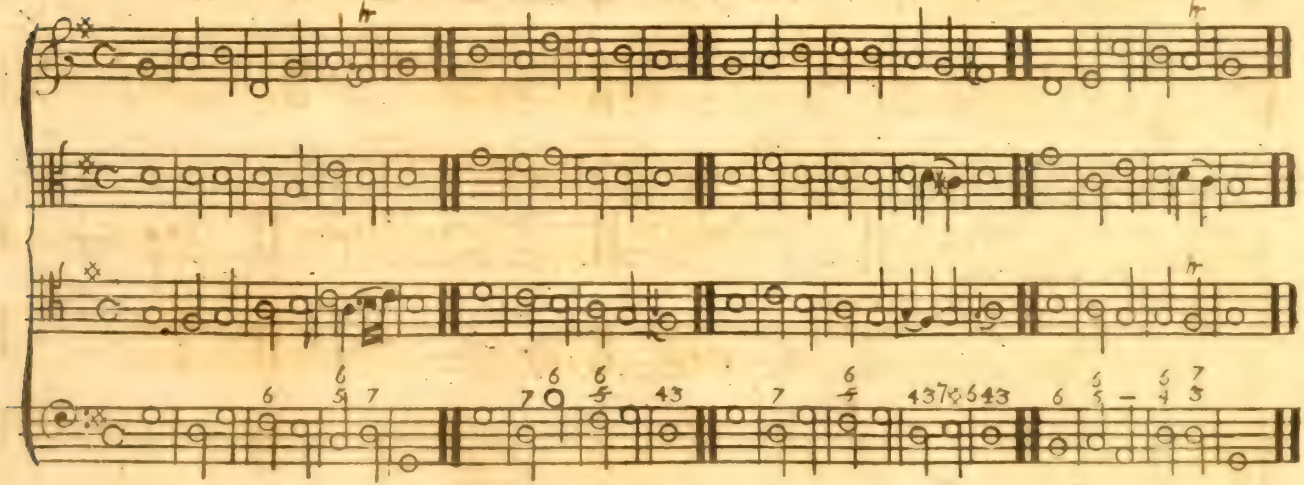
Old Gray Friars Tune



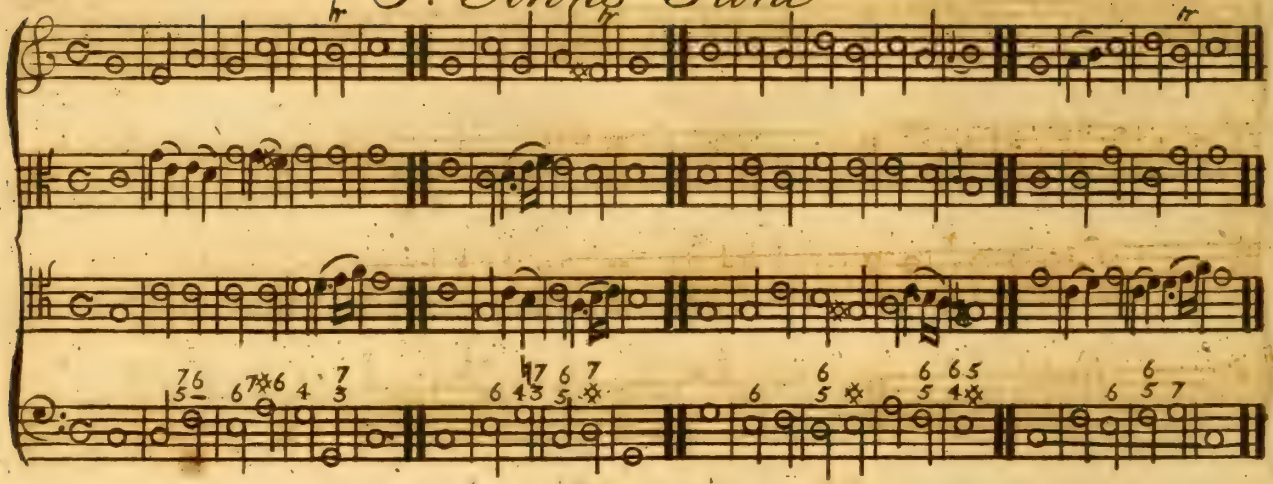
S.t Mary's Tune



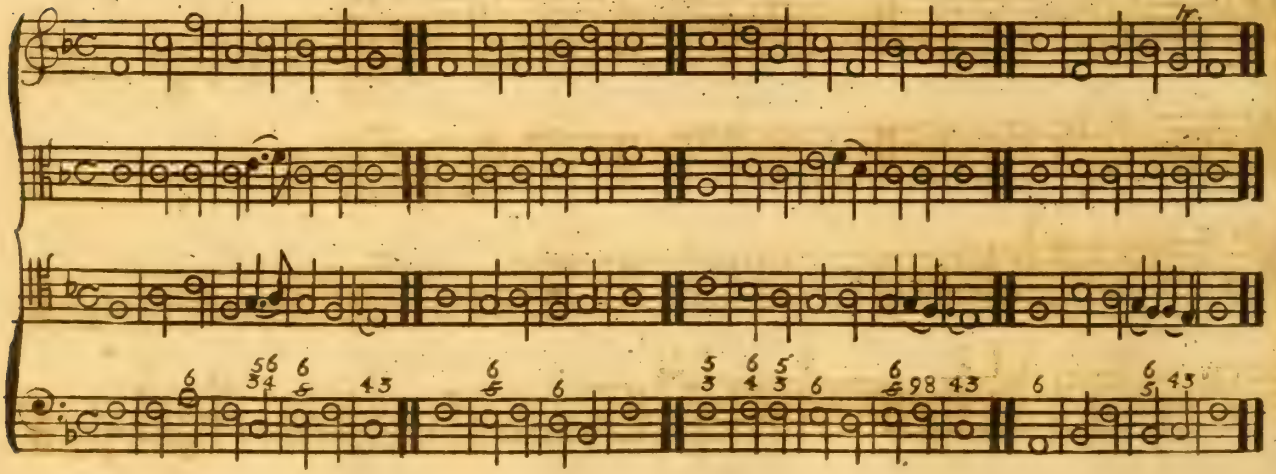
S.t Paul's Tune



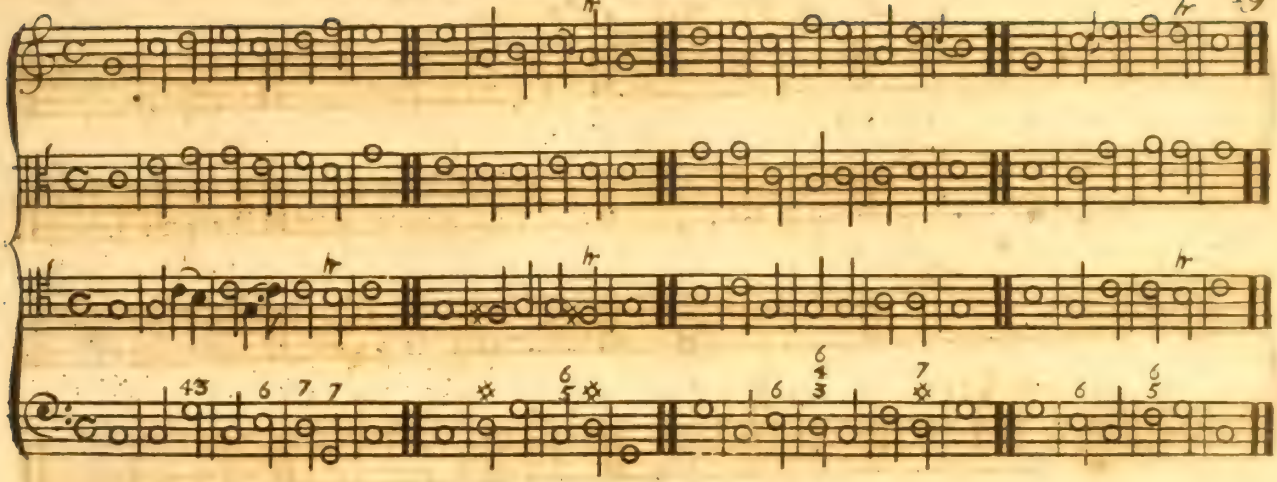
S.t Ann's Tune



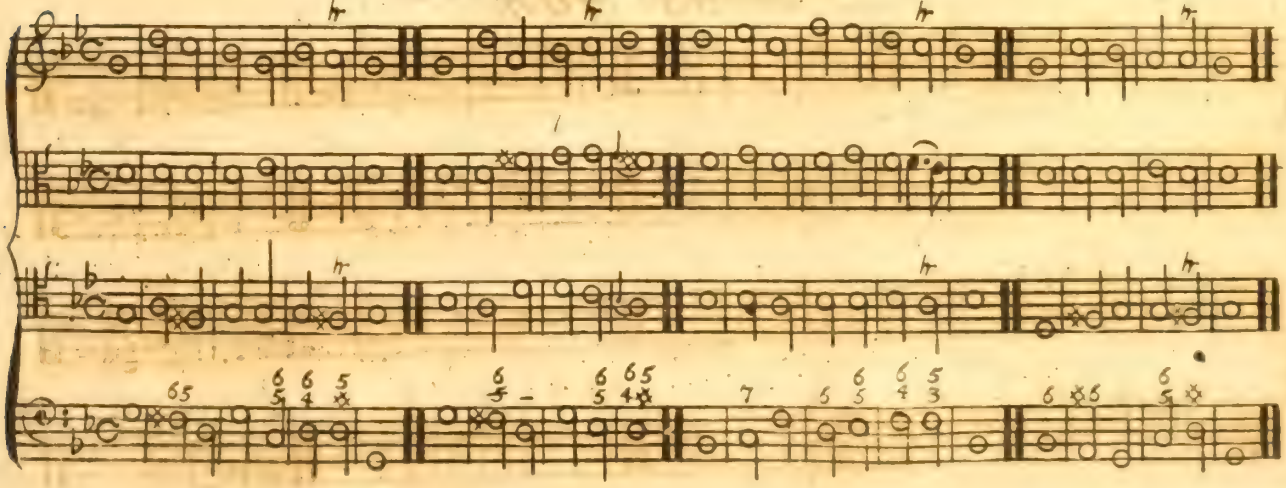
S.t David's Tune



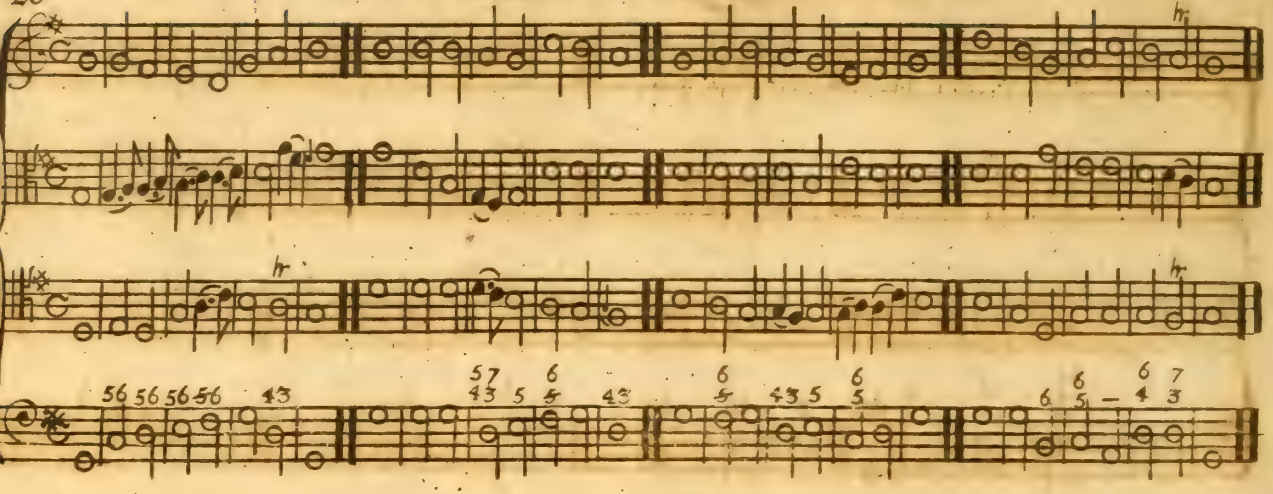
St. James's Tune



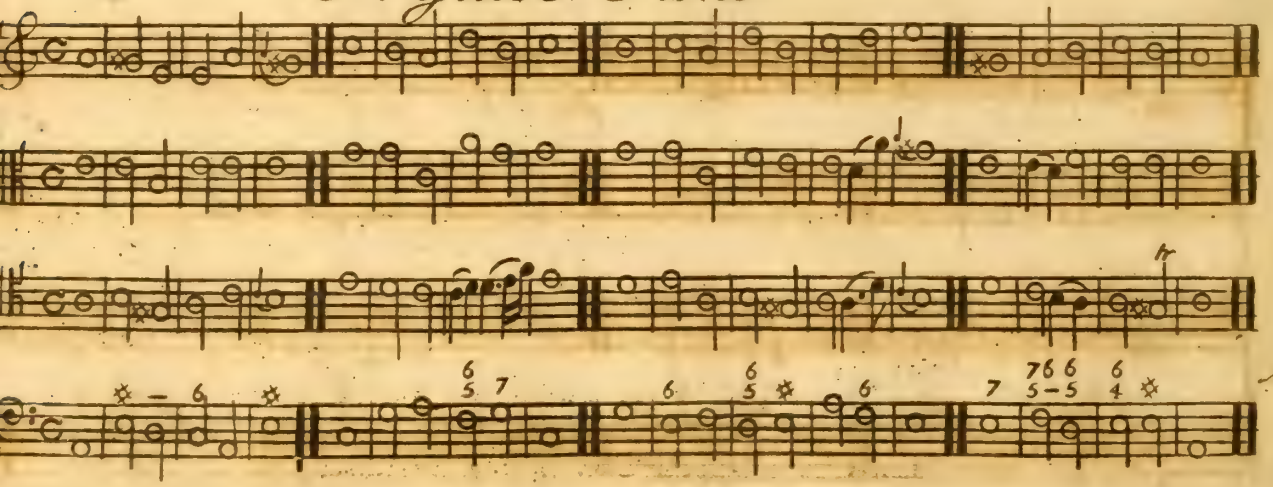
Bristol Tune



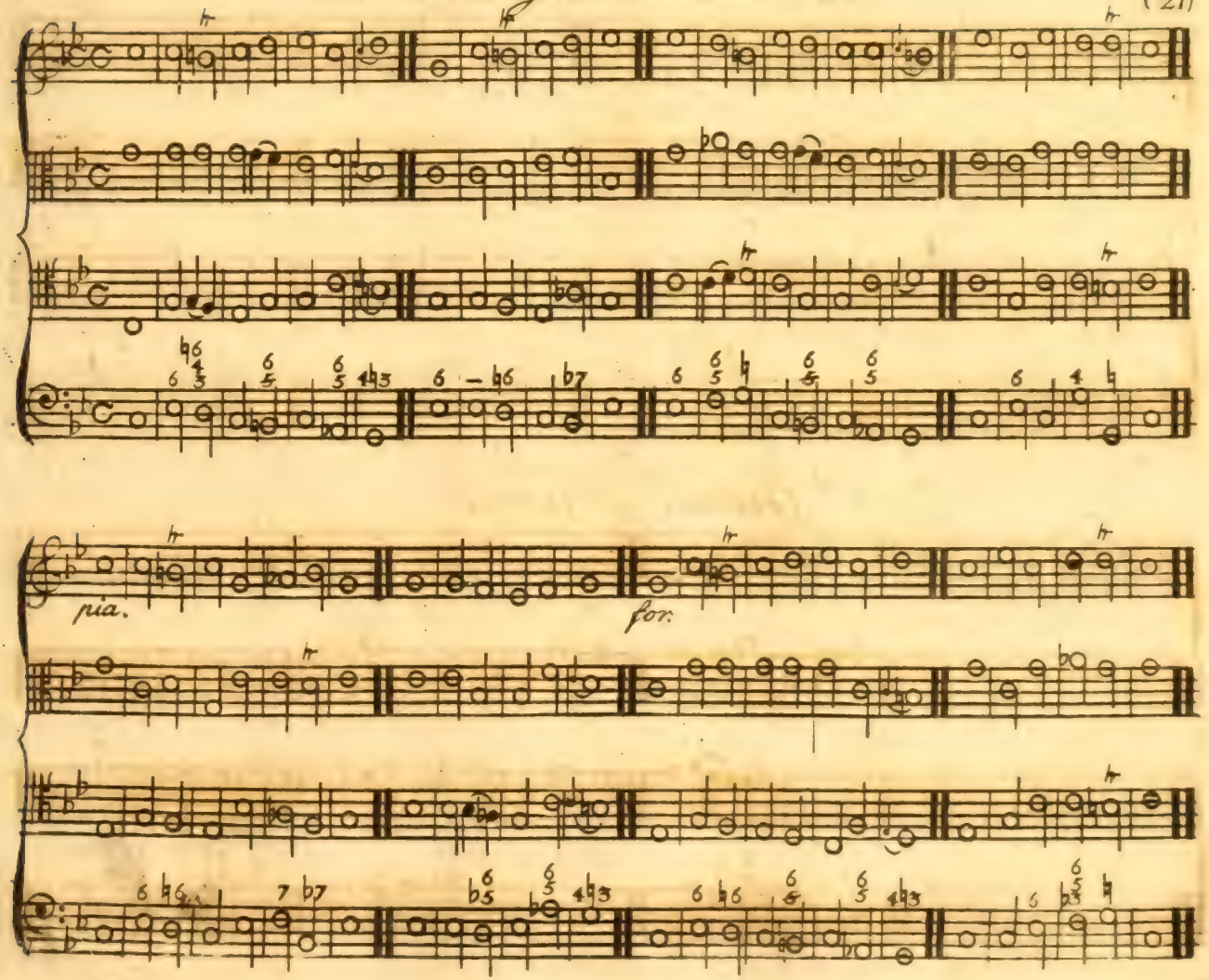
100 Psalm Tune



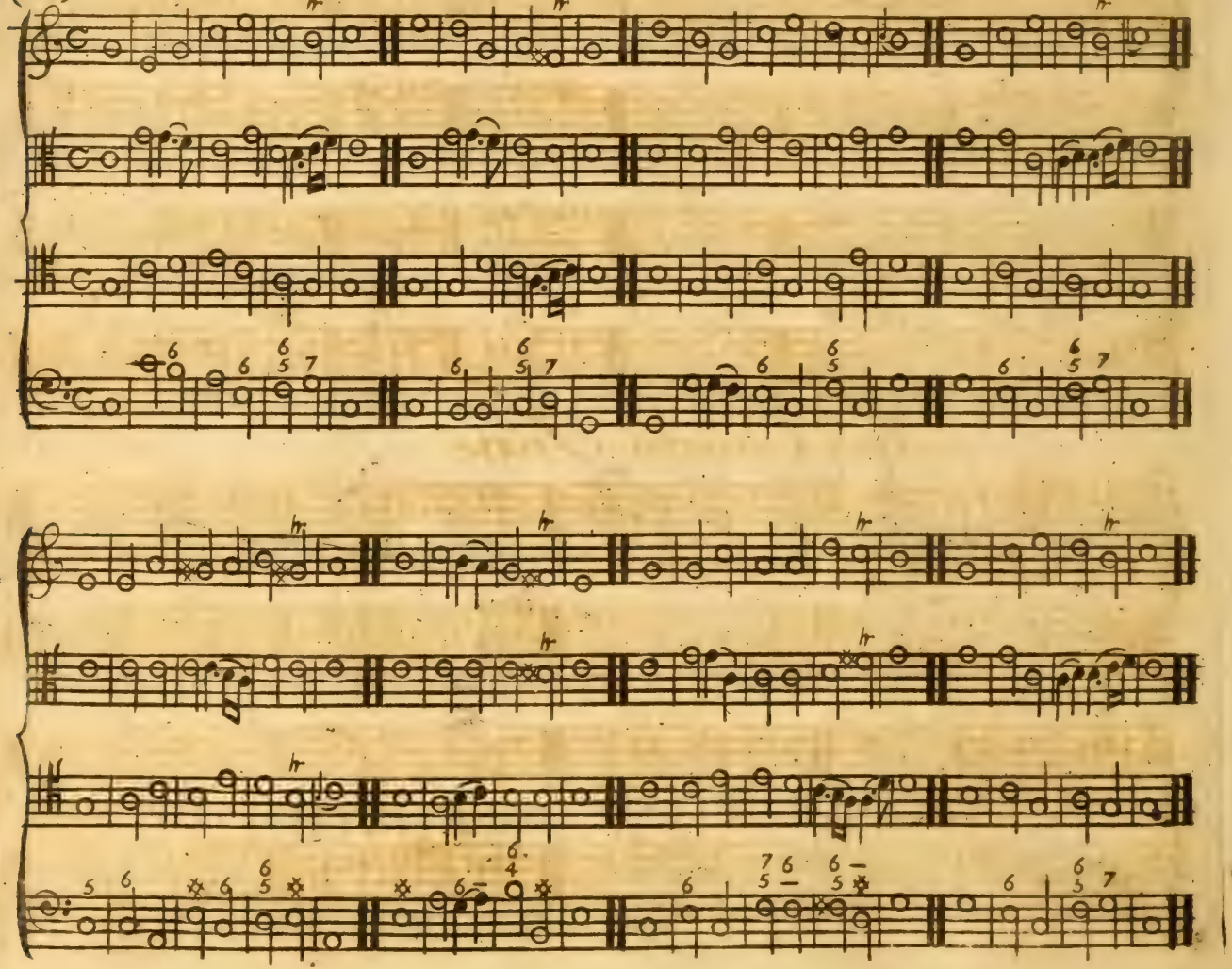
St. Giles's Tune



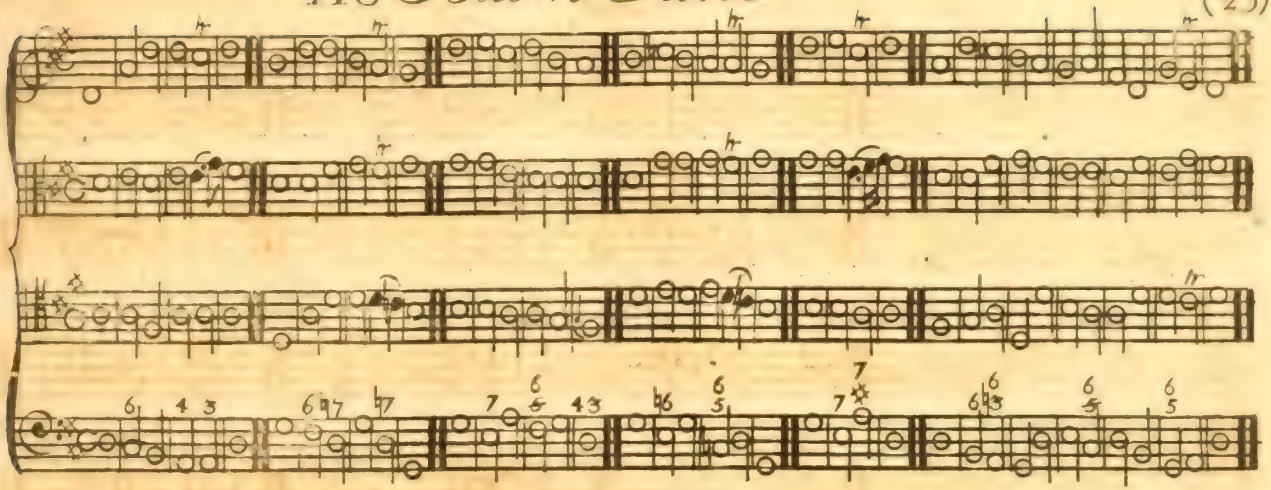
Edinburgh Tune



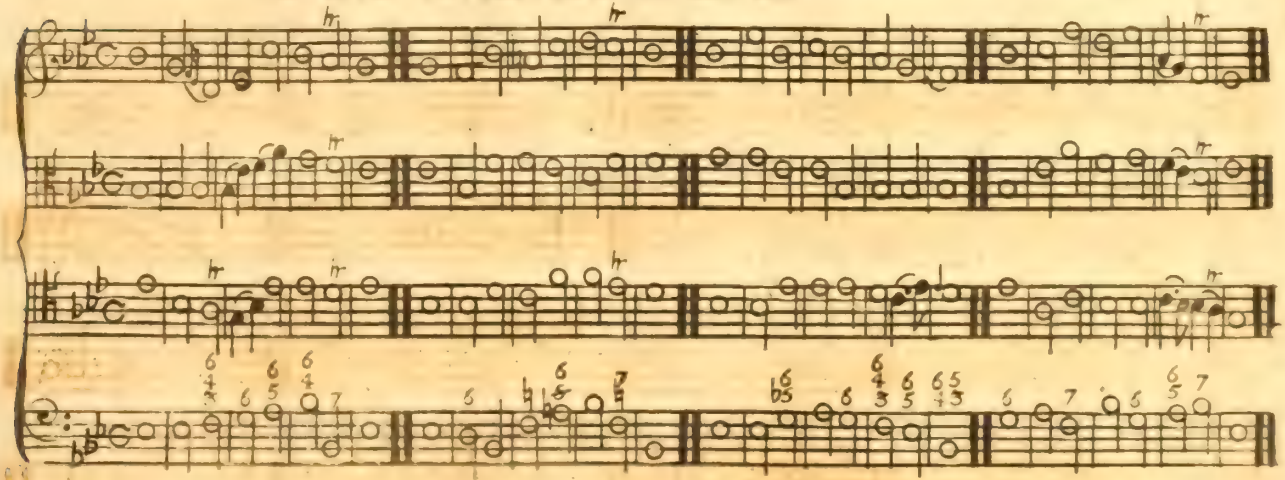
S.t Mathew's Tune. Reduced to Common Time



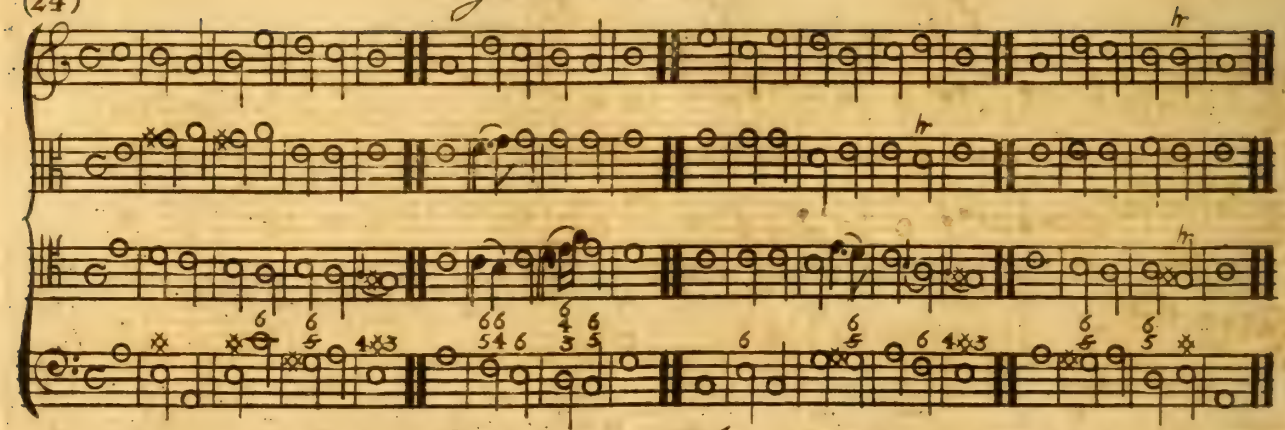
148 Psalm Tune



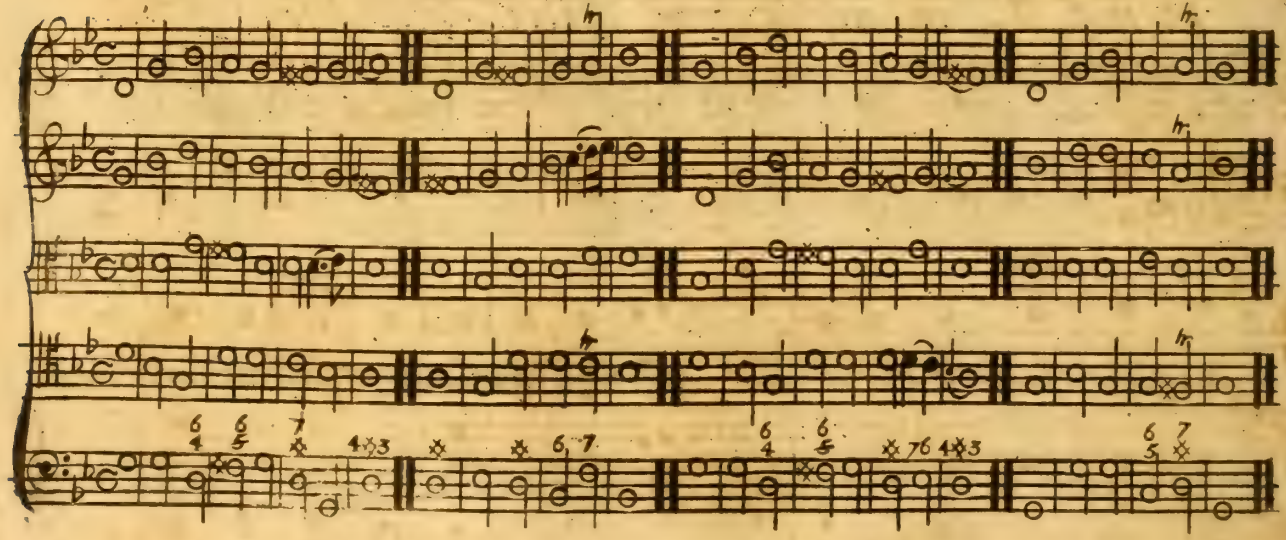
New Church Tune



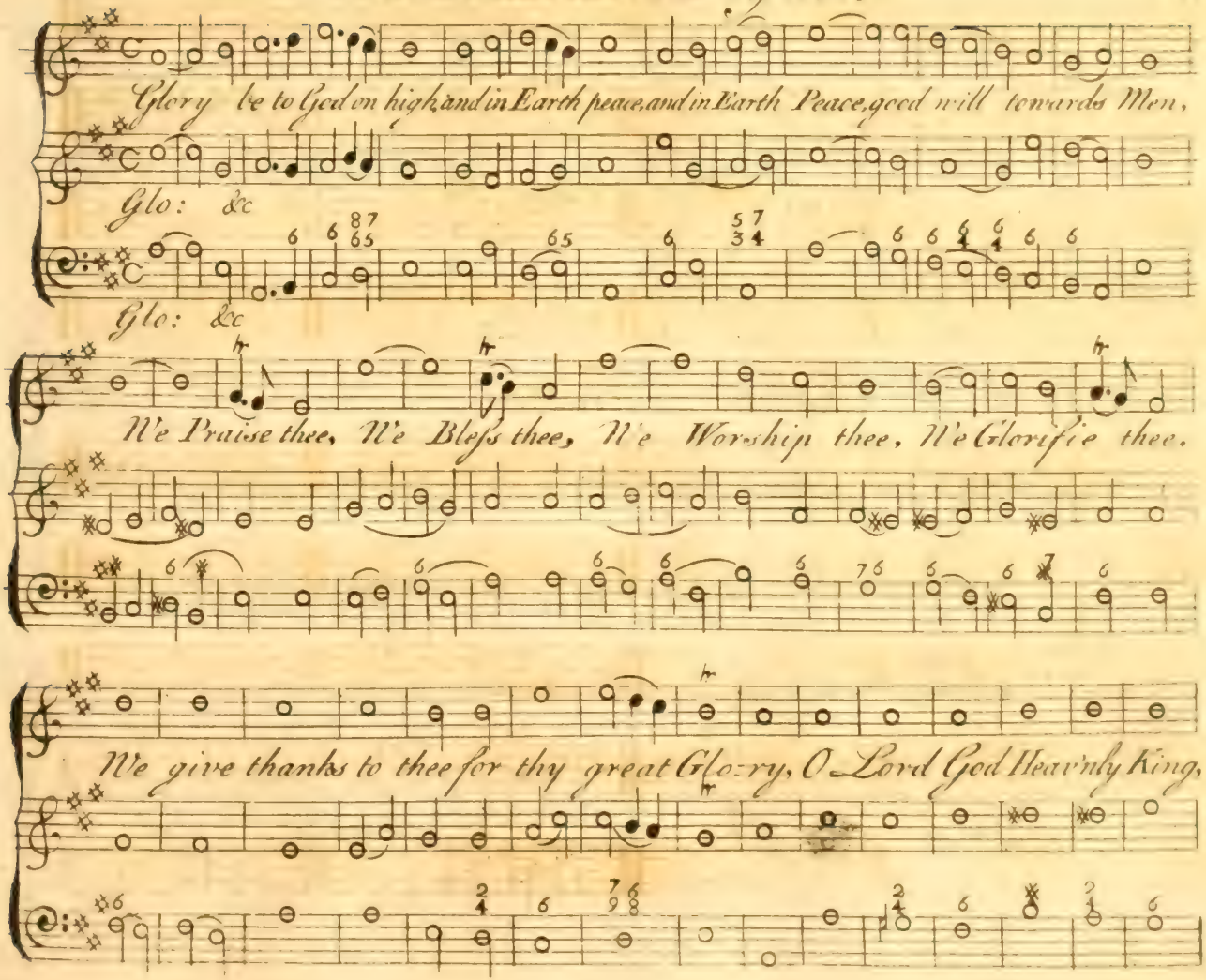
Elgin Tune

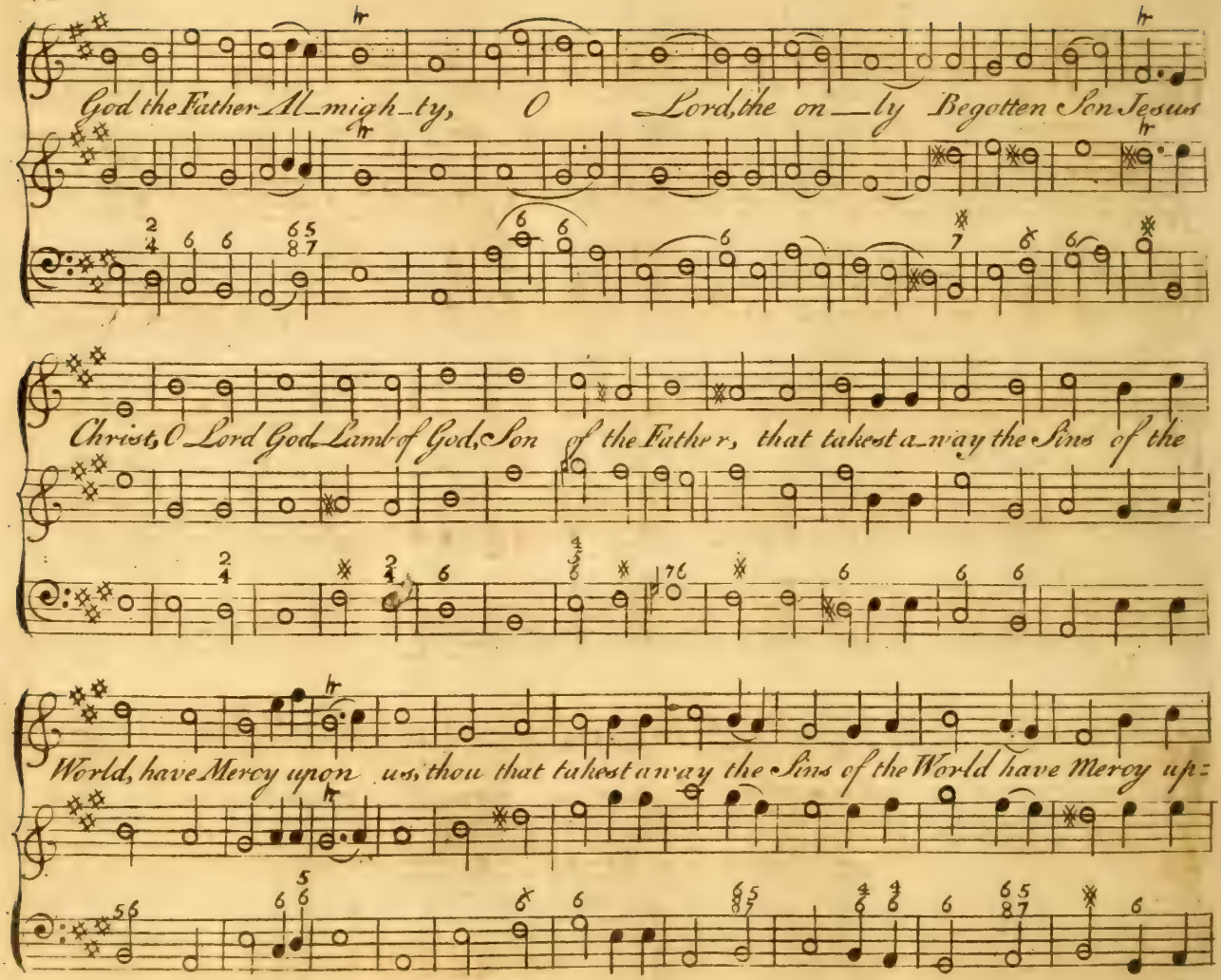


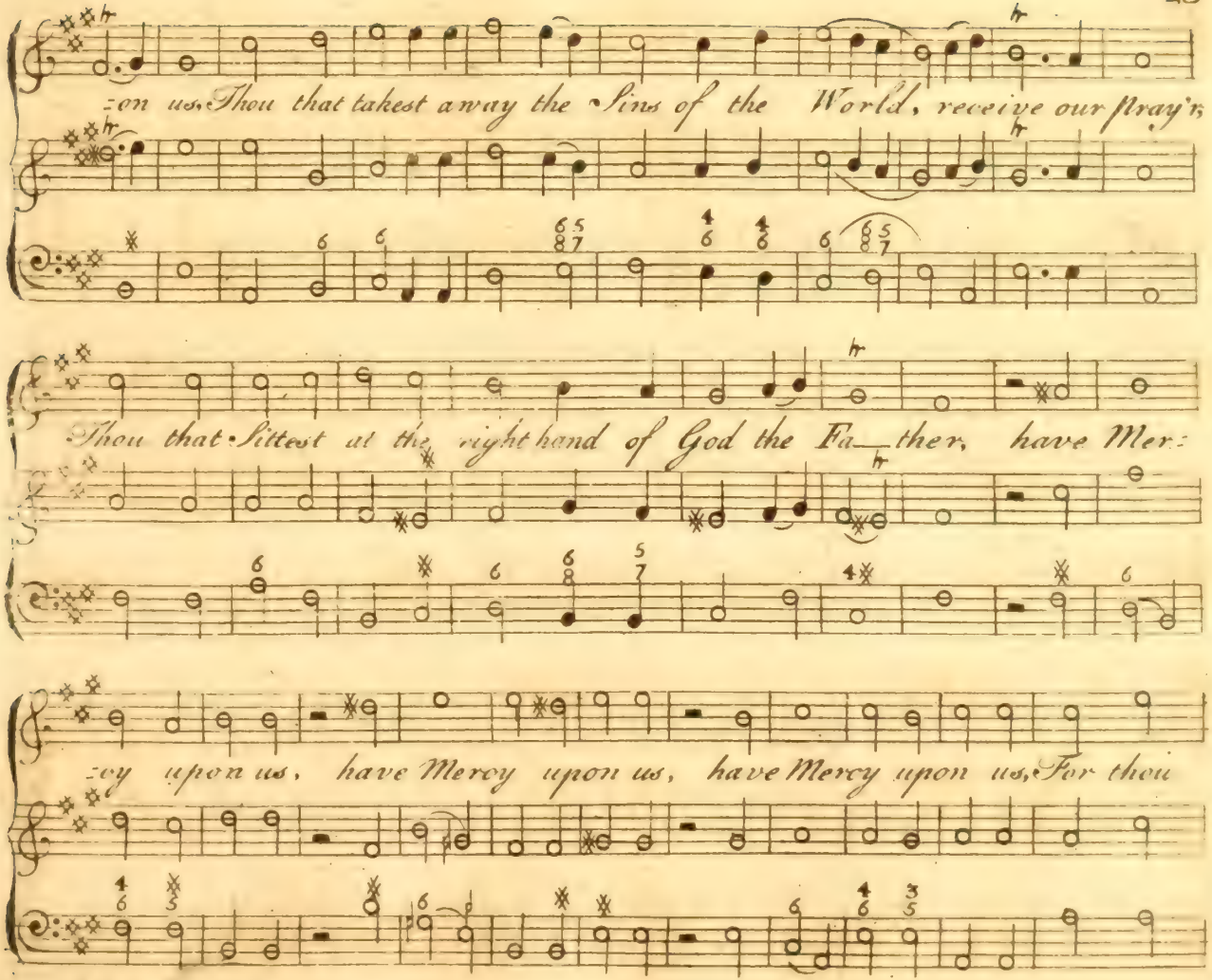
Culros Tune

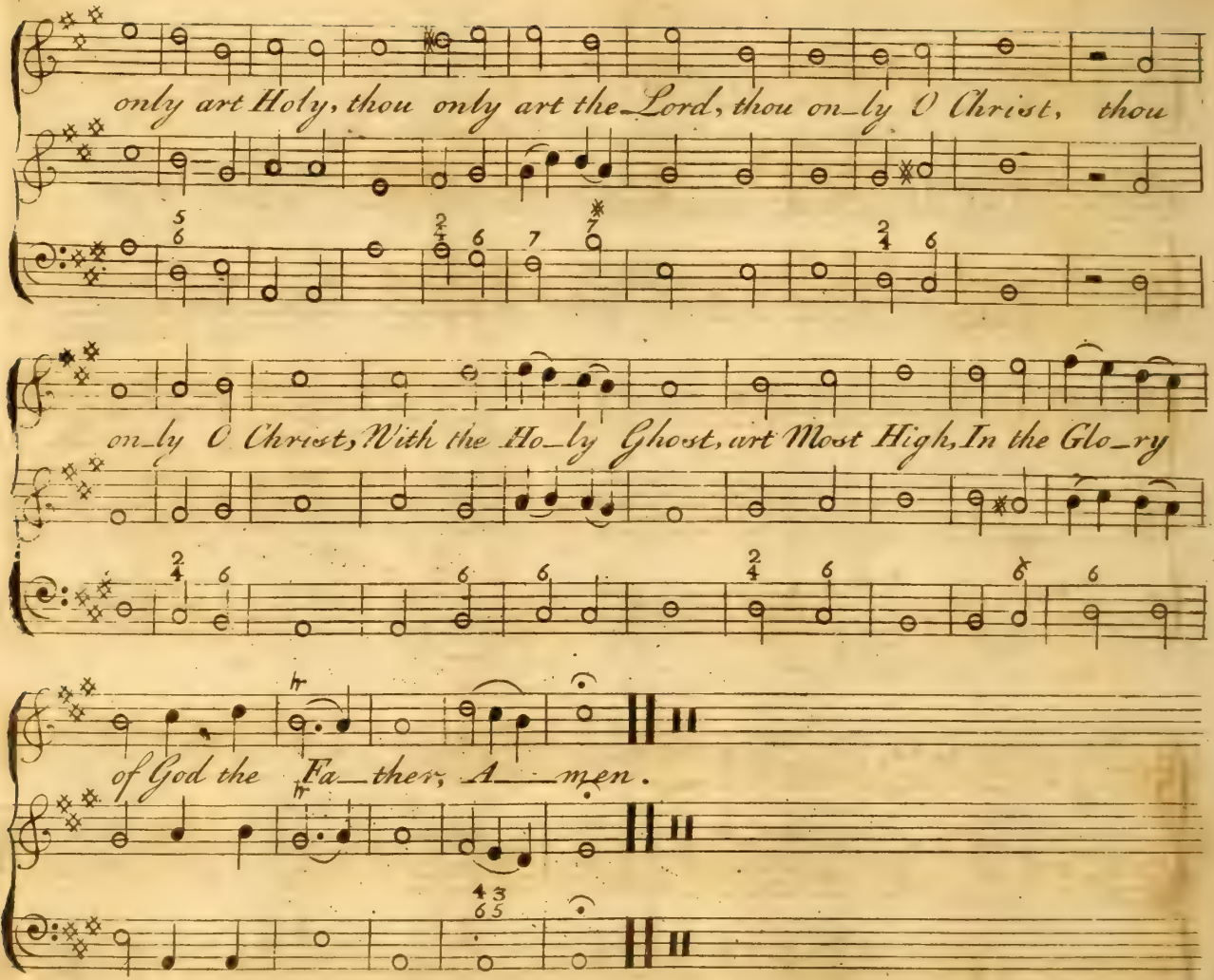


Communion Hymn.

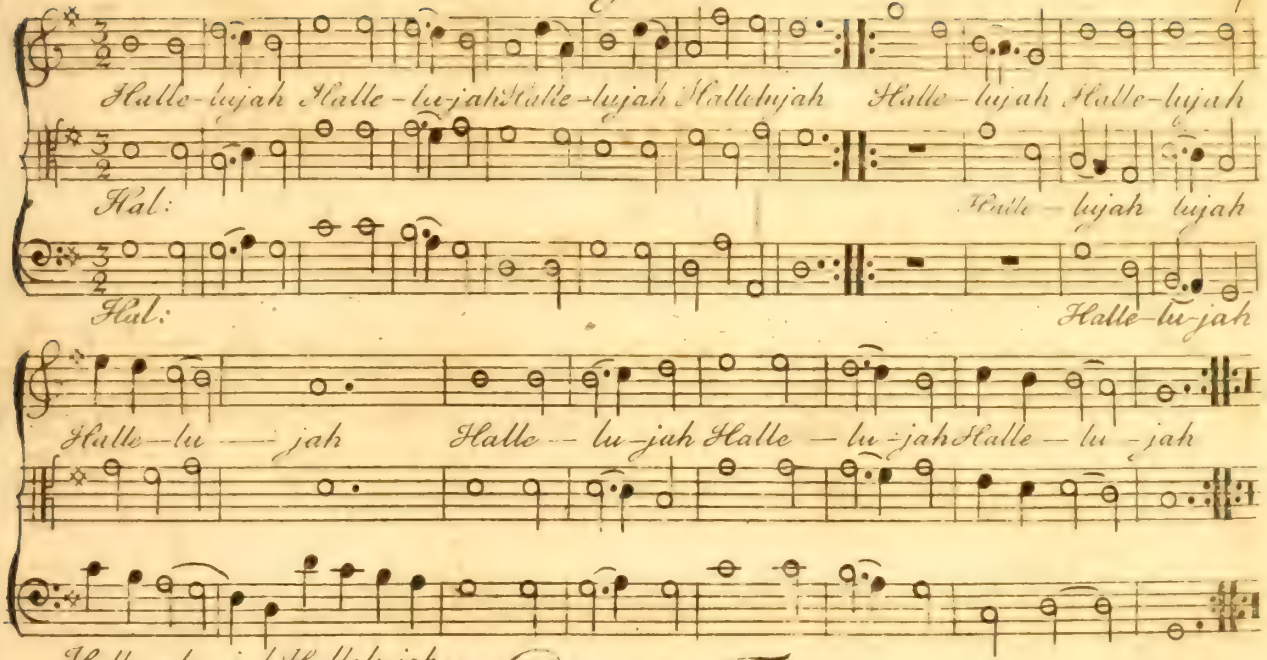



God the Father Al_migh_ty, O Lord, the on_ly Begotten Son Jesus
Christ, O Lord God, Lamb of God, Son of the Father, that takest a_way the Sins of the
World, have Mercy upon us, thou that takest away the Sins of the World have Mercy up:

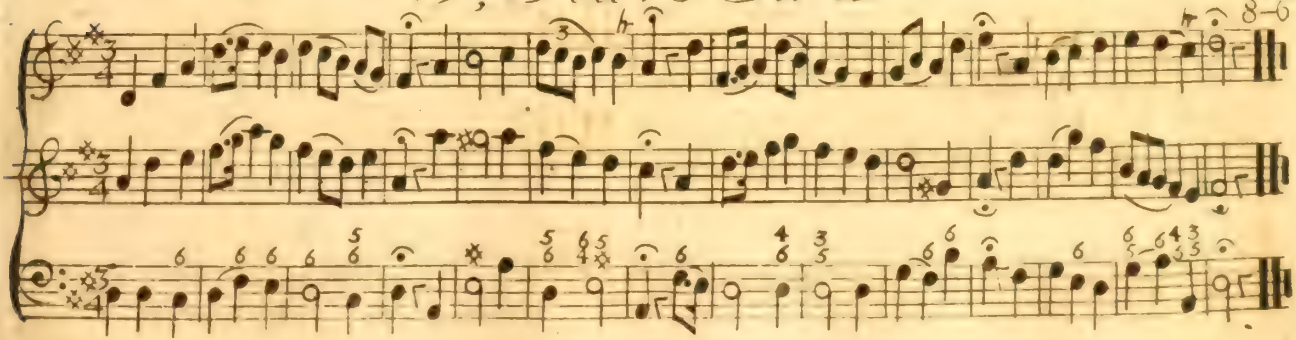

-on us. Thou that takest away the Sins of the World, receive our pray'rs
Thou that Sittest at the right hand of God the Fa_ther, have Mer-
-cy upon us, have Mercy upon us, have Mercy upon us, For thou


only art Holy, thou only art the Lord, thou on_ly O Christ, thou
on_ly O Christ, With the Ho_ly Ghost, art Most High, In the Glo_ry
of God the Fa_ther, A___men.

Hallelujah



St. Peter's Tune



A Hymn

Glory be to God on high Hal – le – lujah God whose glory fills the sky. Hal – le lujah

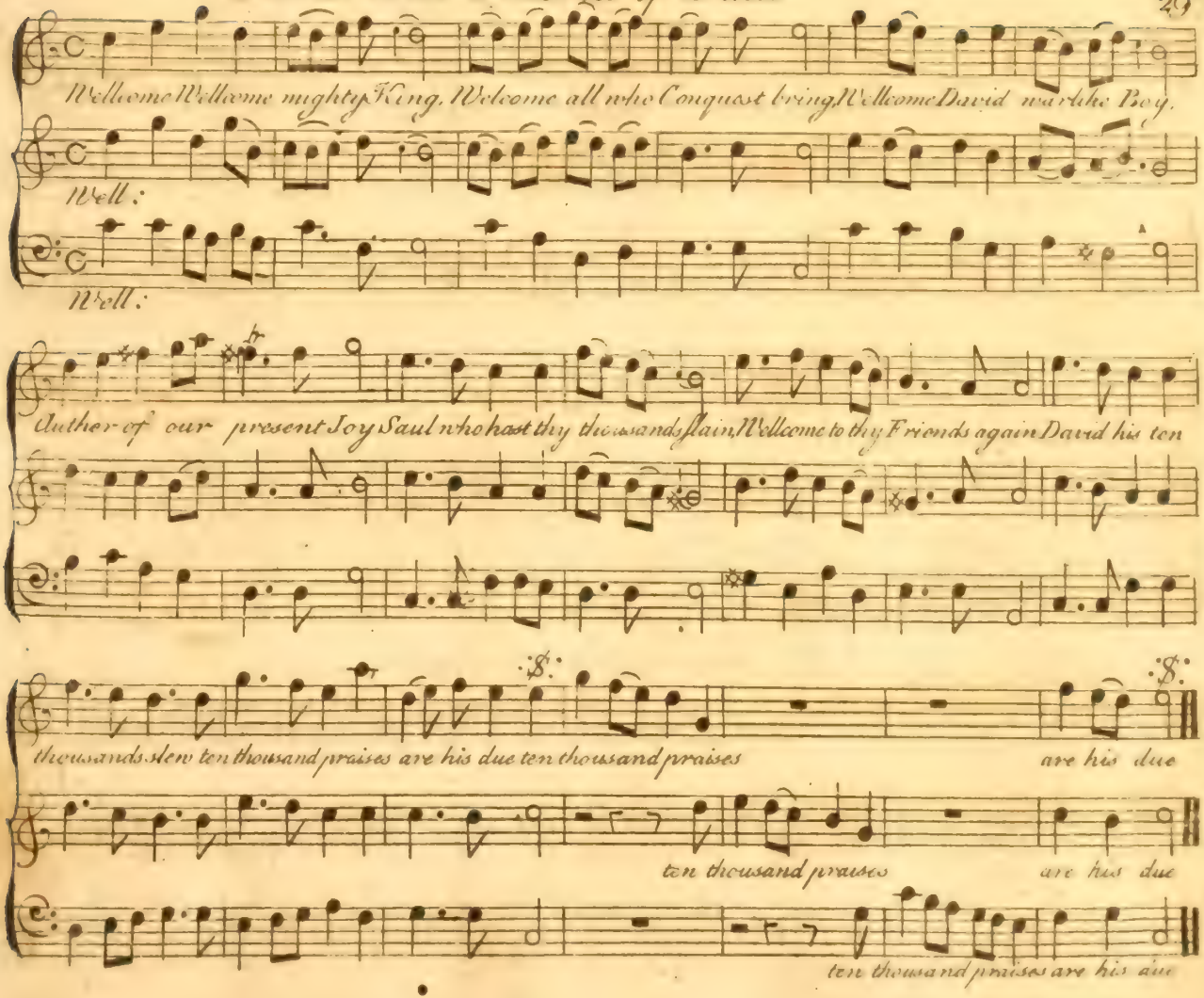
Glo:

Glo:

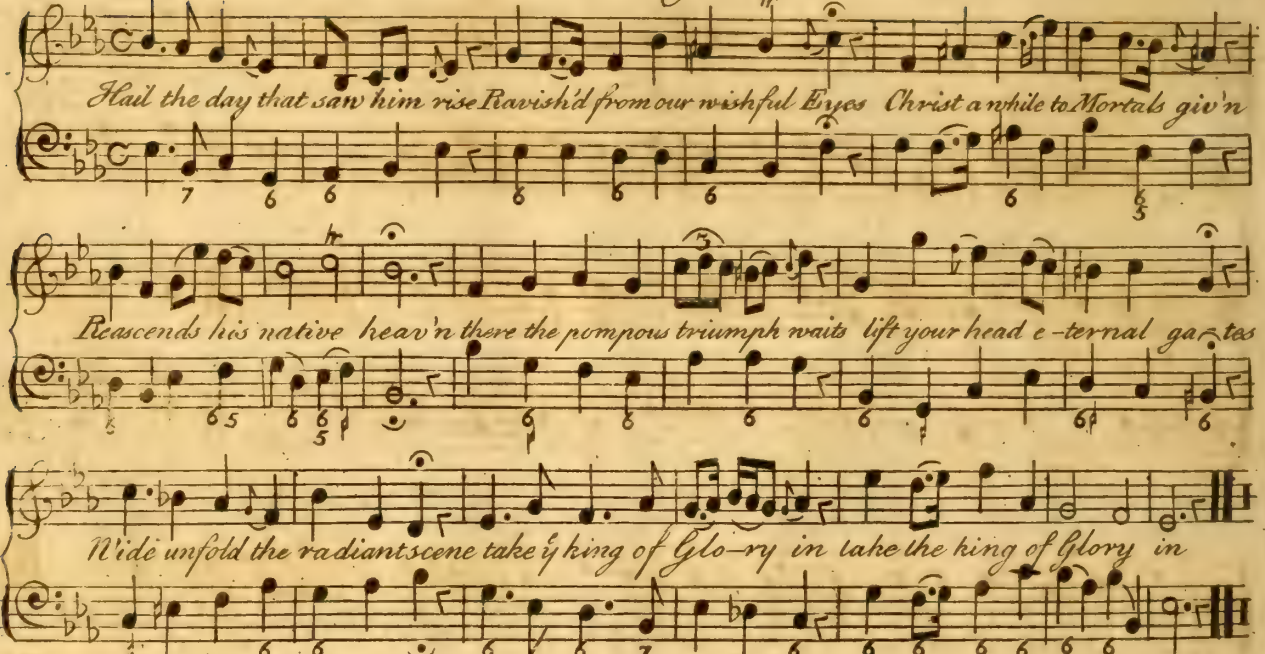
Peace on Earth to Man forgiv'n Hal le lujah Man the wellbelov'd of Heav'n Hal — le lujah

St. Michael's Tune

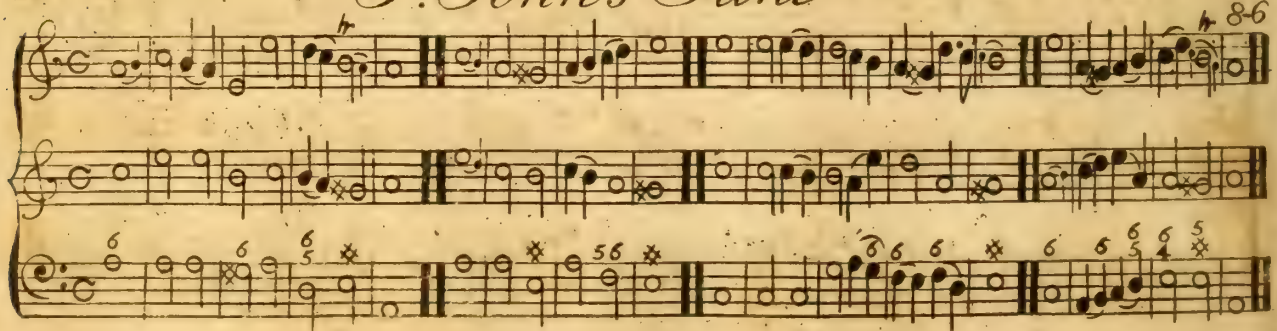
8-6

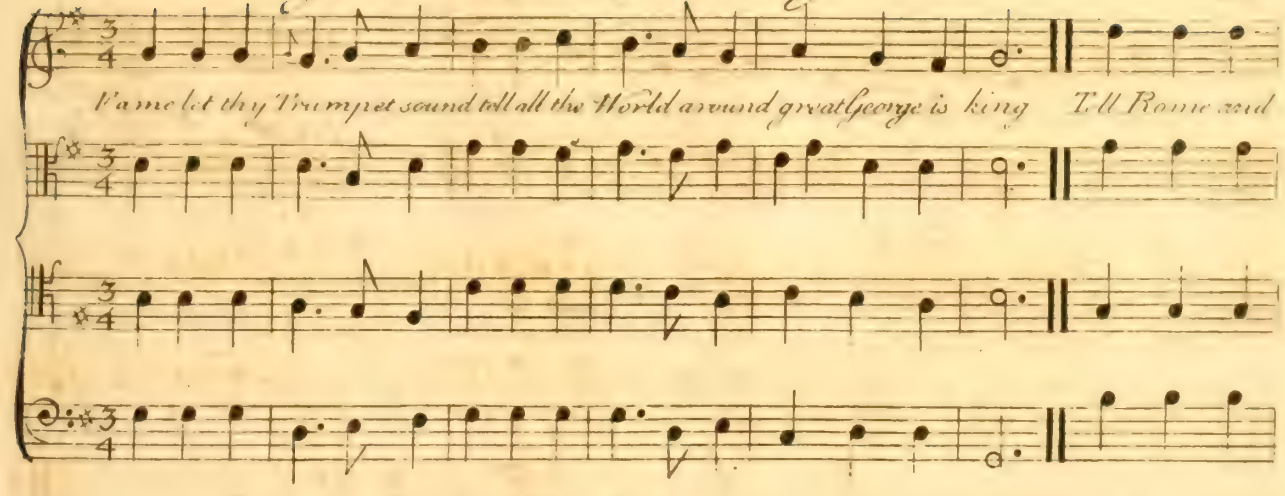

Wellcome Wellcome mighty King, Welcome all who Conquest bring, Wellcome David warlike Boy,
Well:
Well:
Author of our present Joy Saul who hast thy thousands slain, Wellcome to thy Friends again David his ten
thousands slew ten thousand praises are his due ten thousand praises
are his due
ten thousand praises
are his due
ten thousand praises are his due

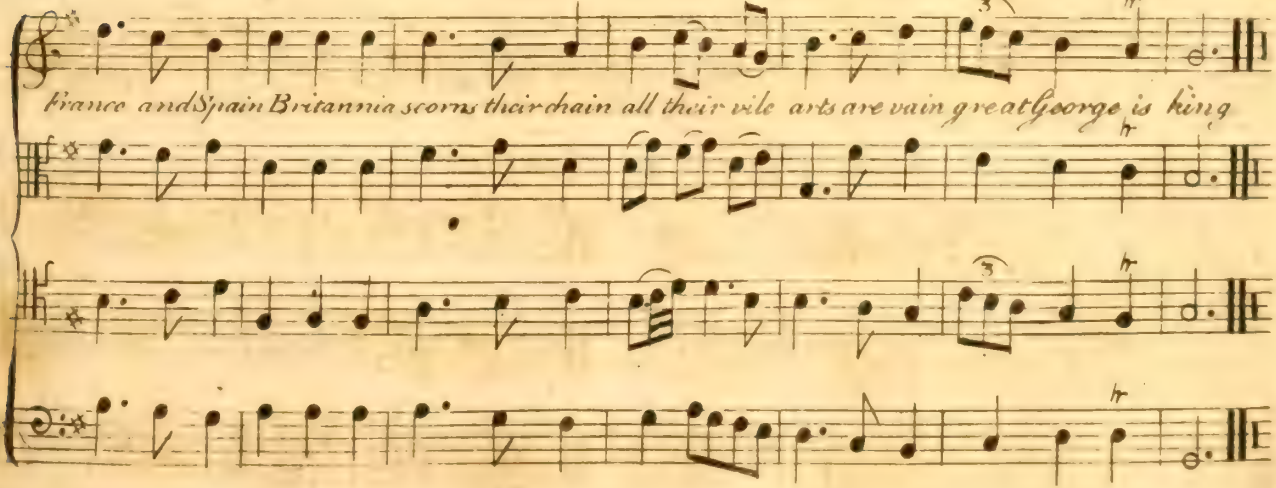
Ascension Hymn



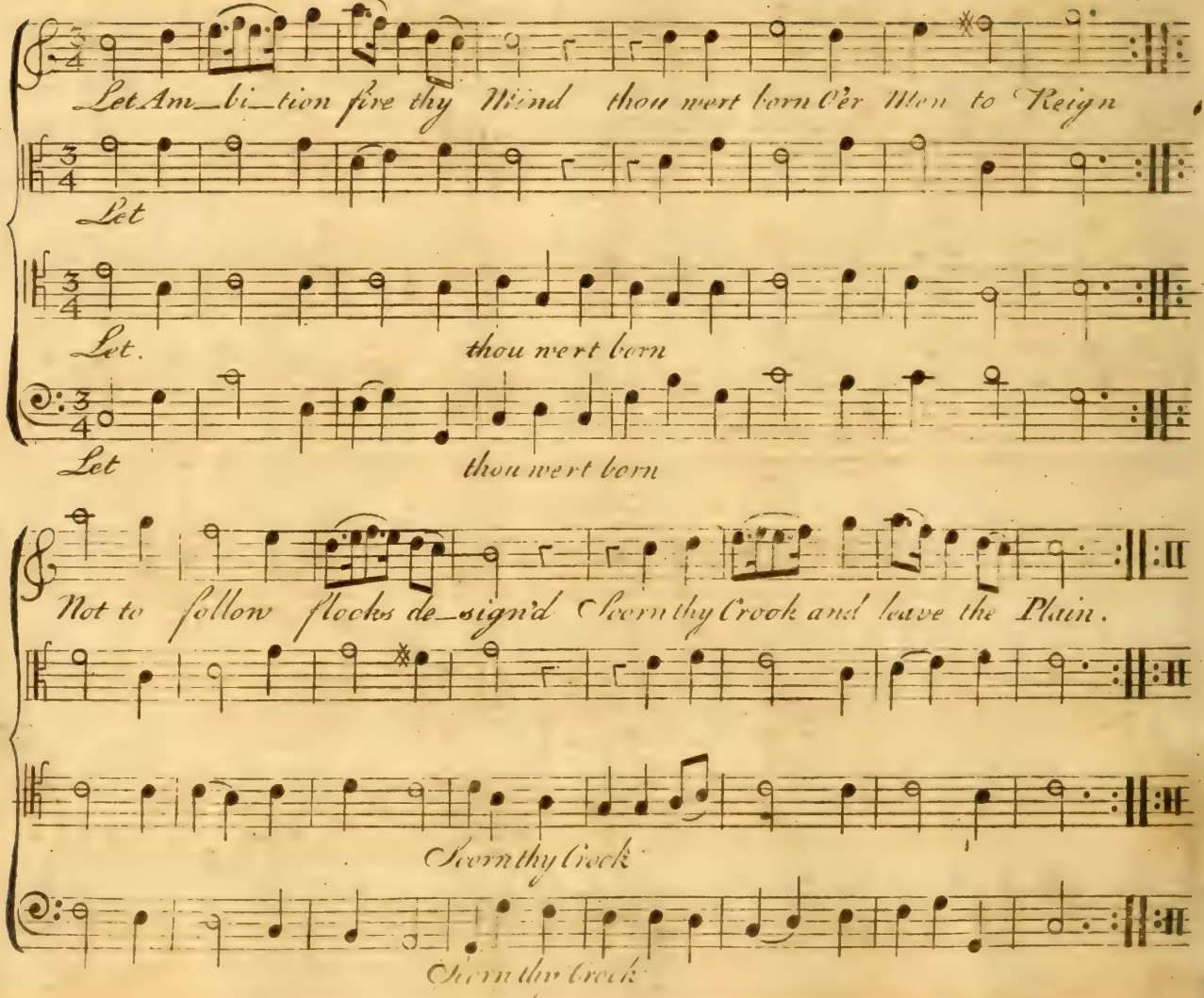
St John's Tune



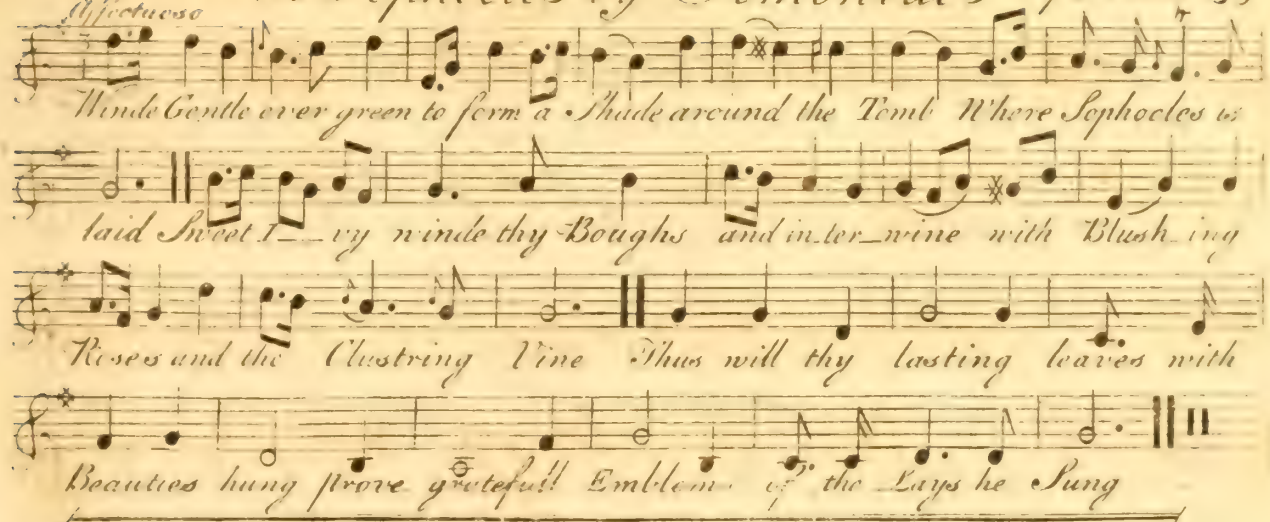

Fame let thy Trumpet sound tell all the World around great George is king Till Rome and


France and Spain Britannia scorns their chain all their vile arts are vain great George is king

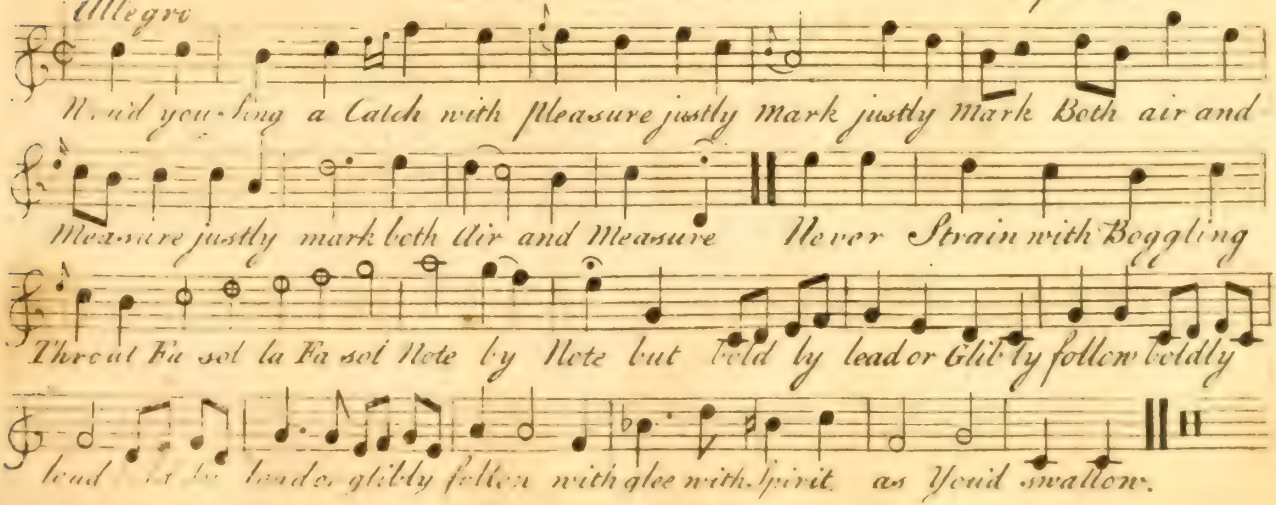
Let Ambition



on Sophocles by Simonides by 3 Voices



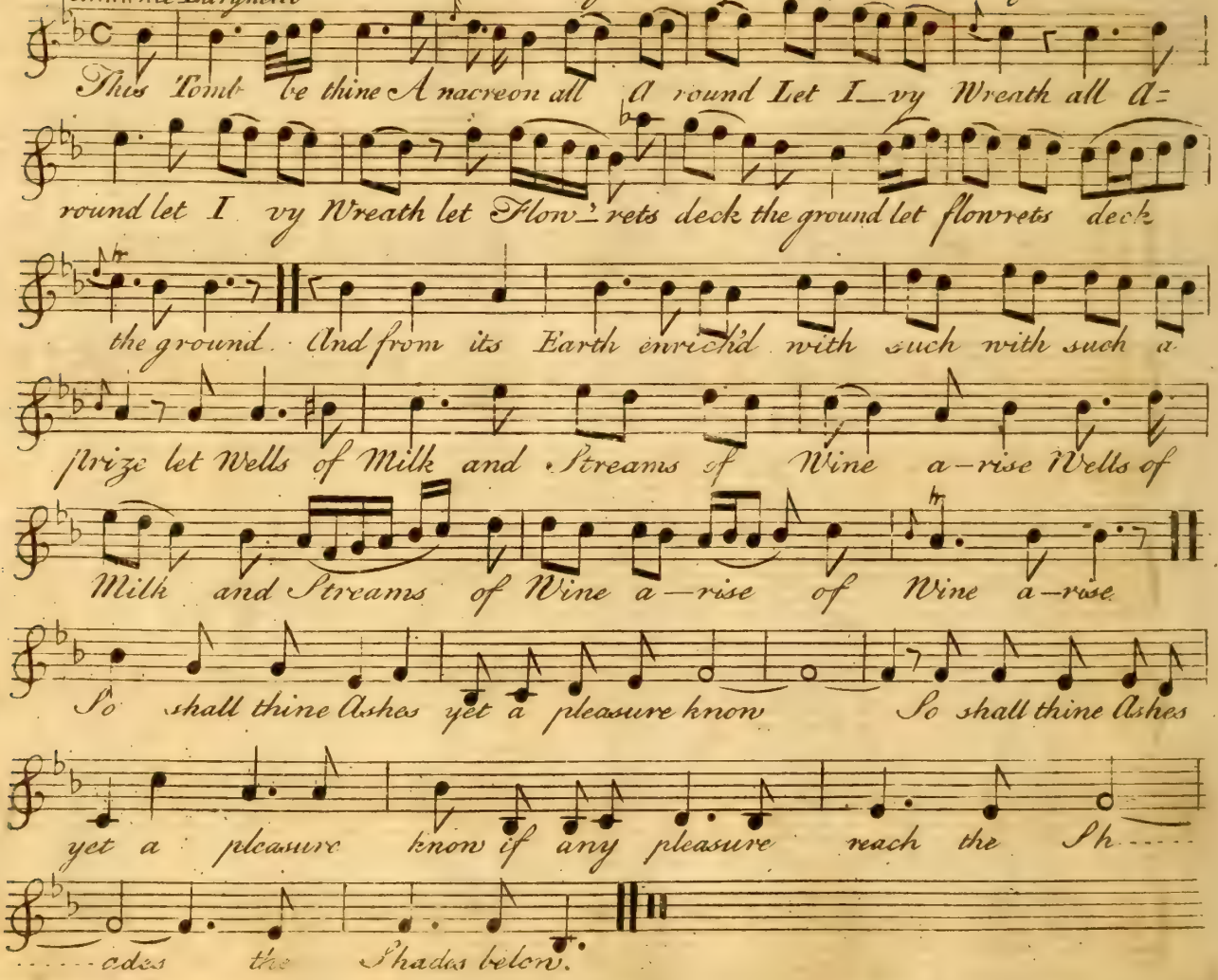
A Catch by 3 Voices



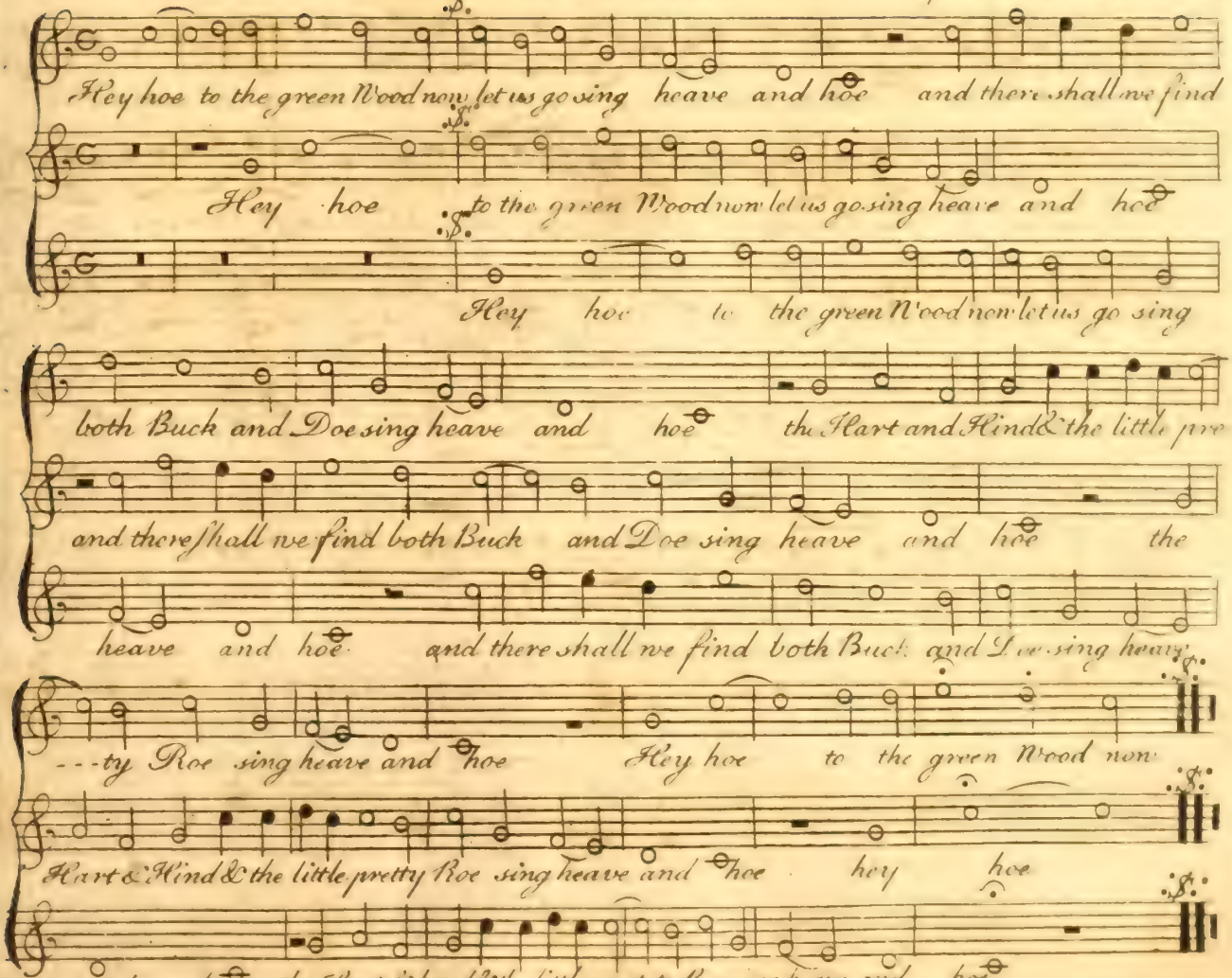
On Anacreon by Antipater

by 3 Voices

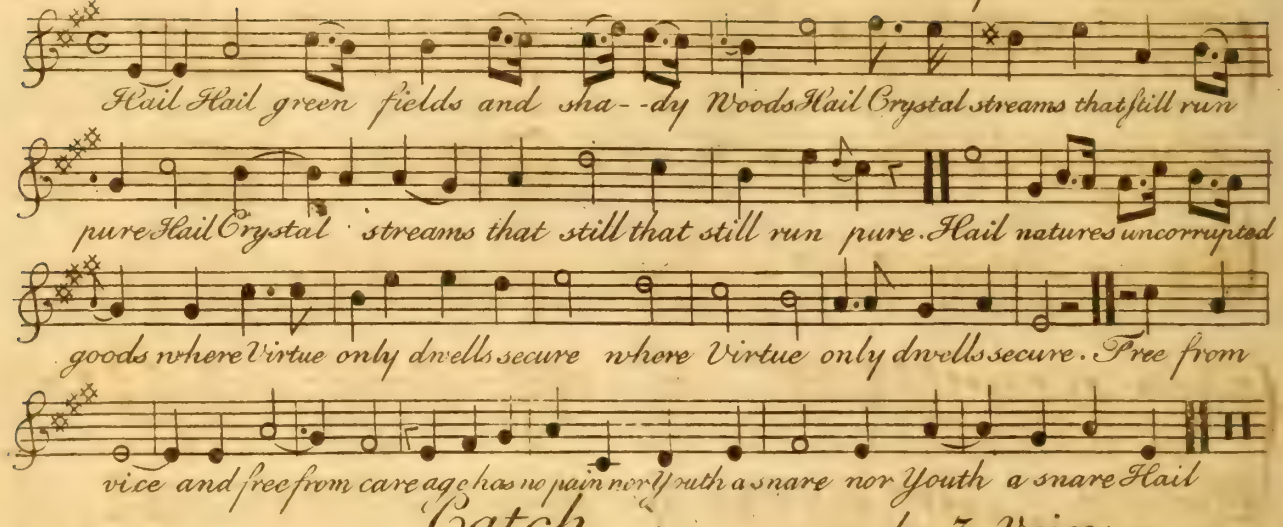
Andante Larghetto



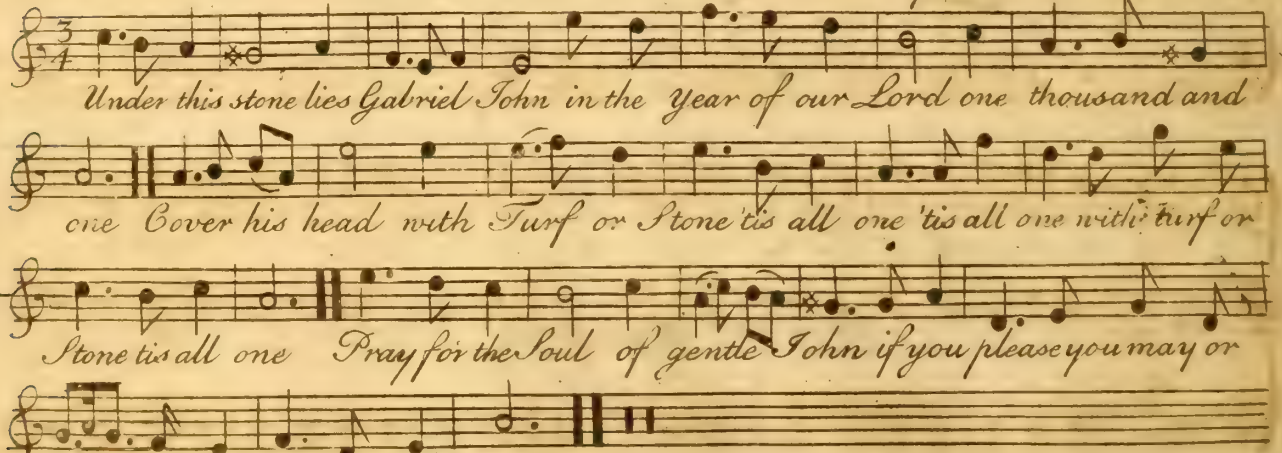
Canon. by 3 Voices

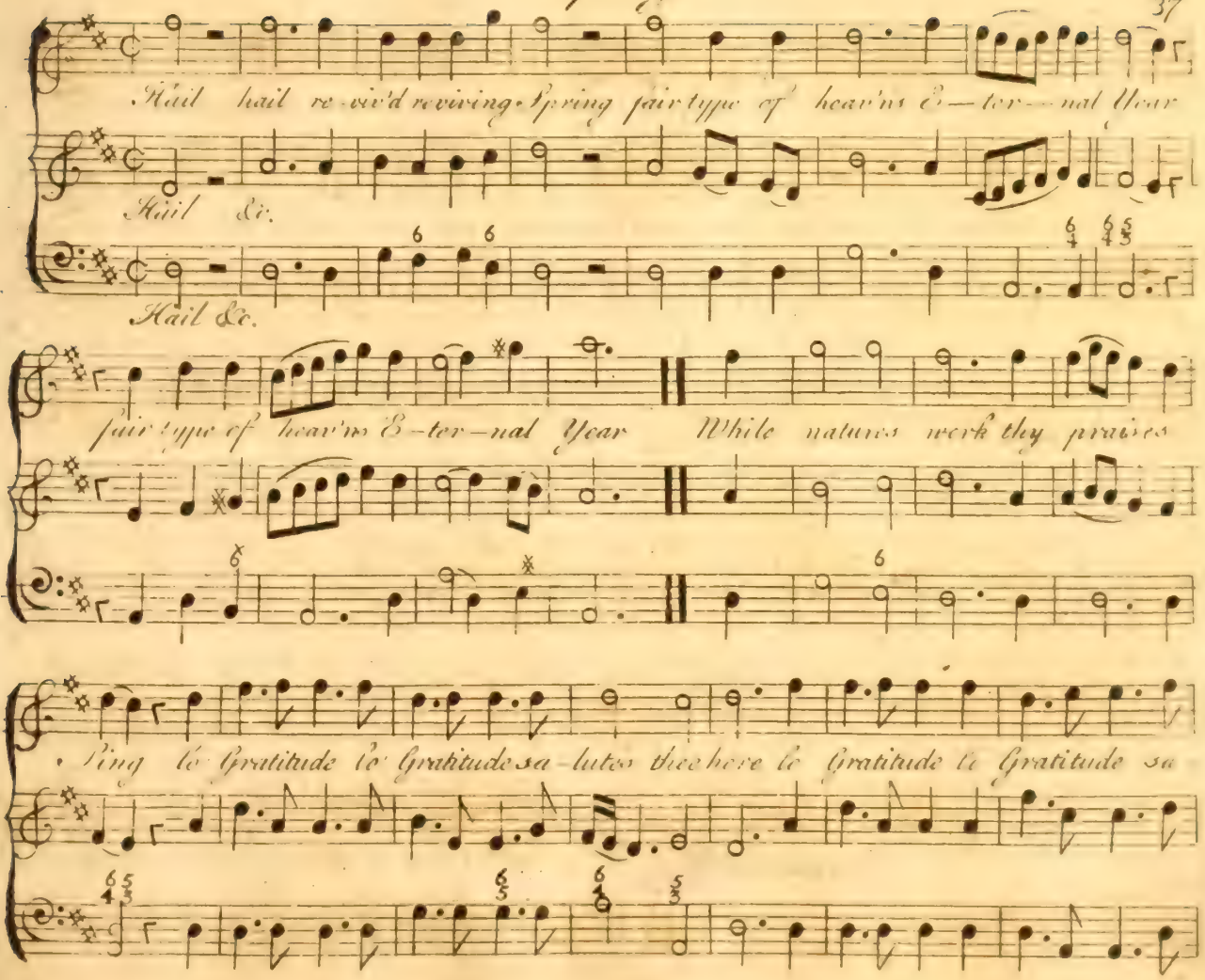


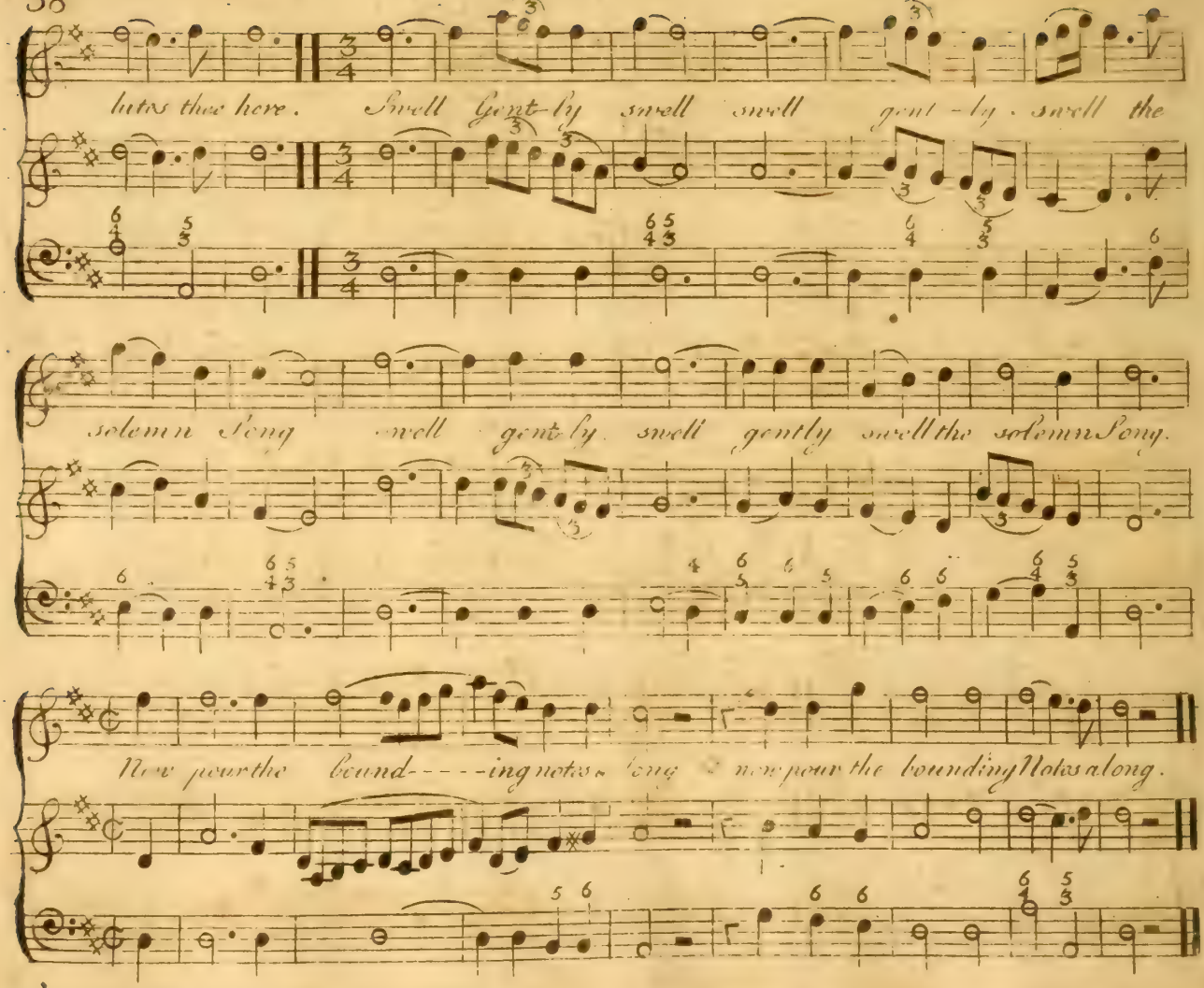
Canon. by 3 Voices

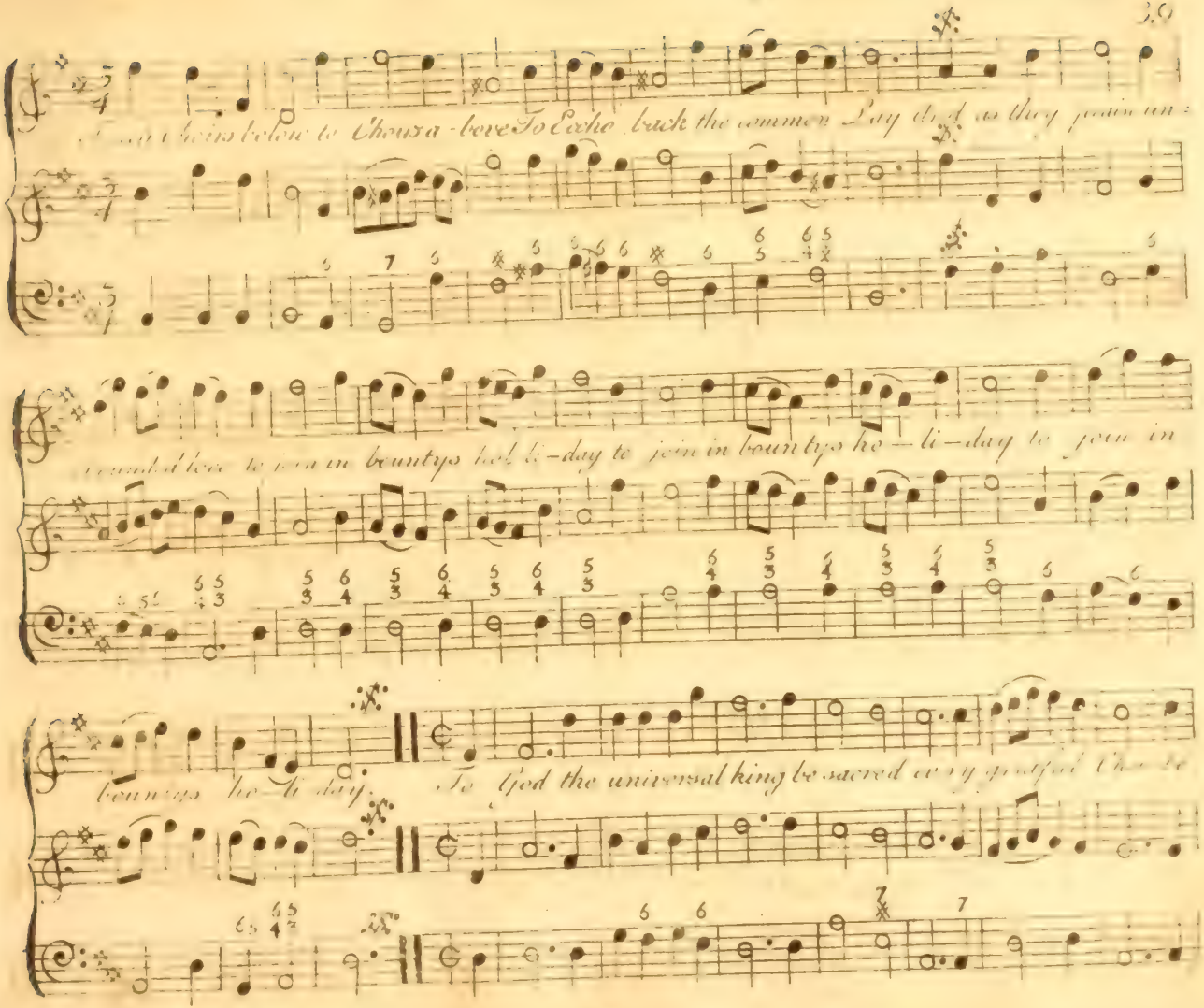


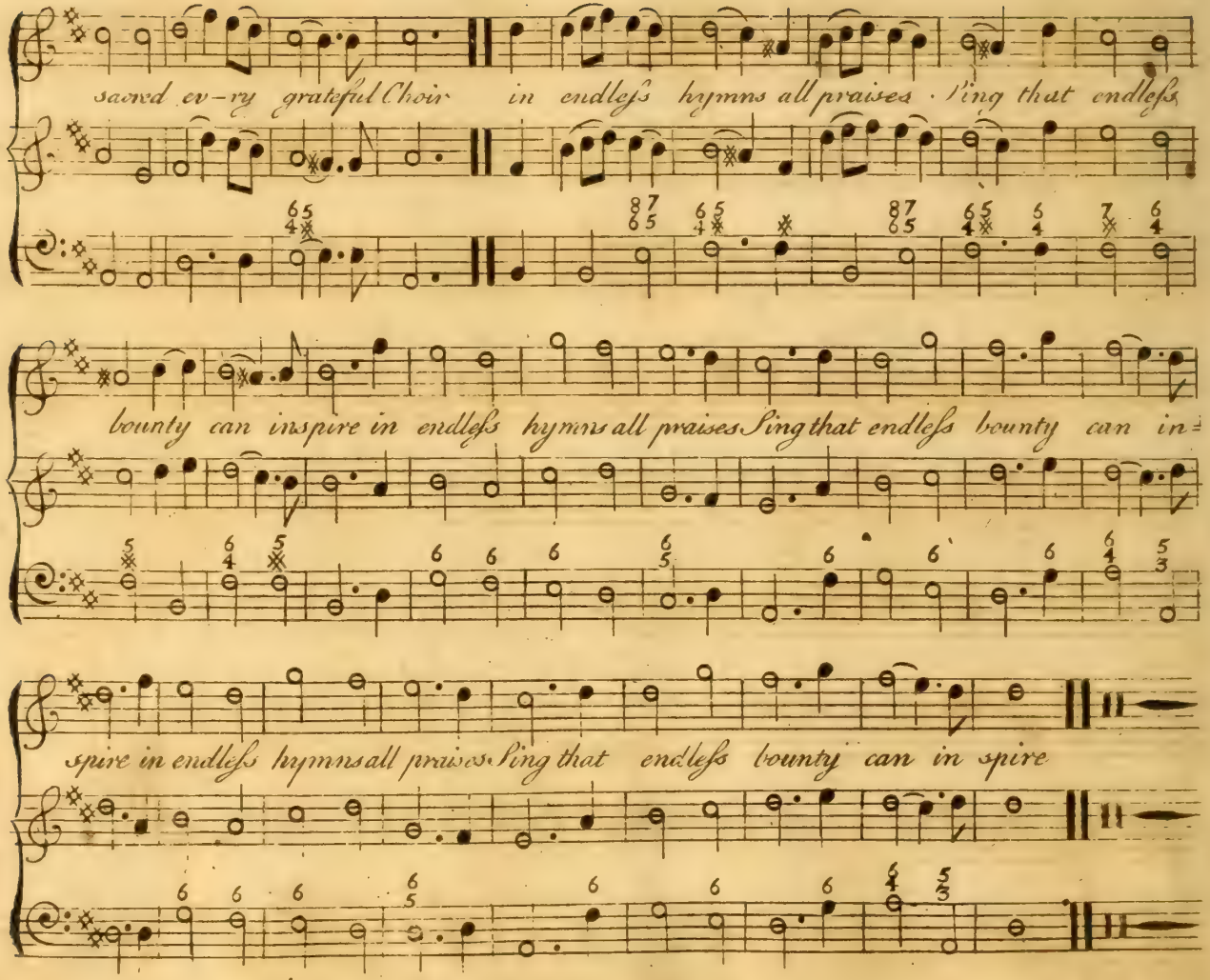
Catch. by 3 Voices

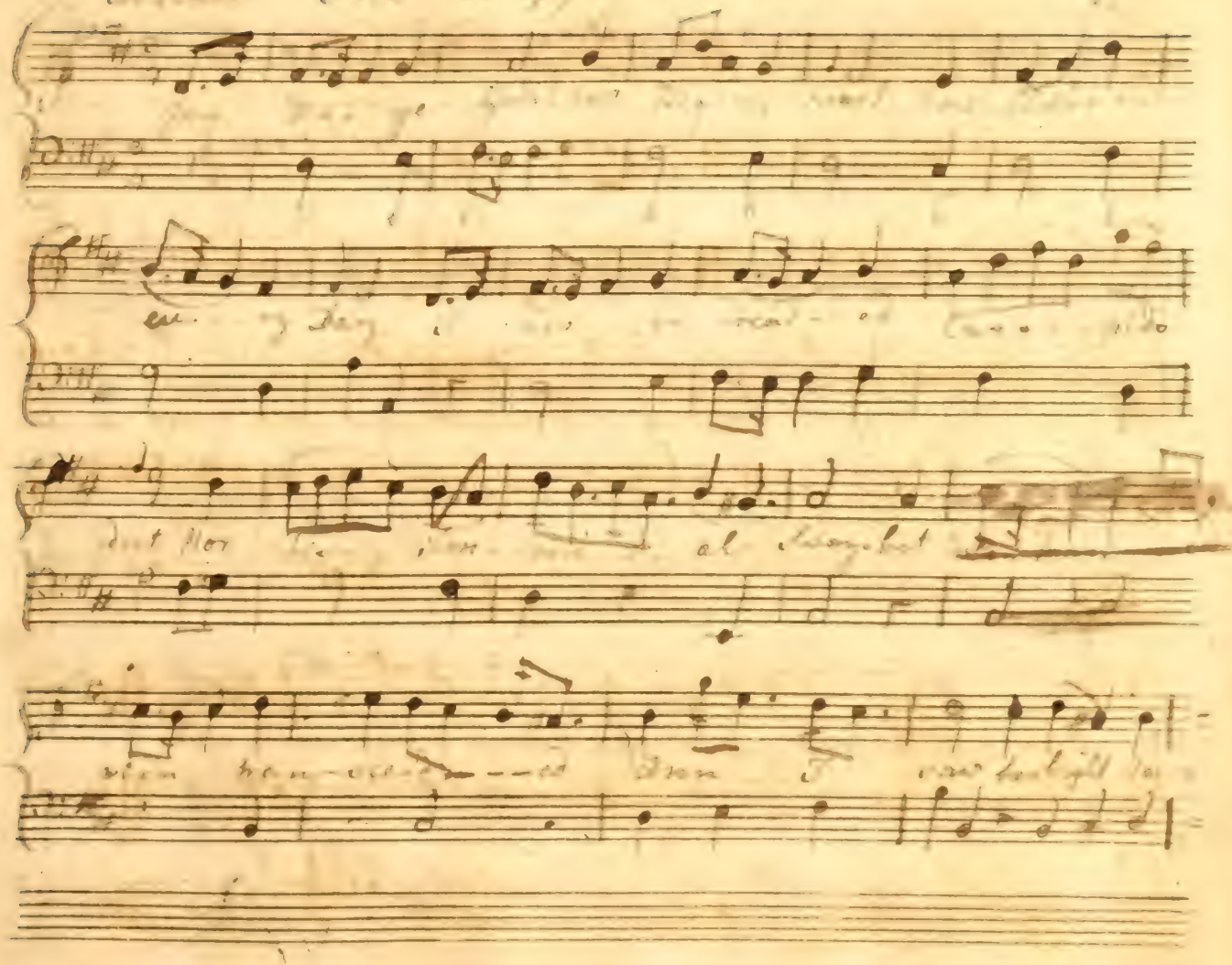


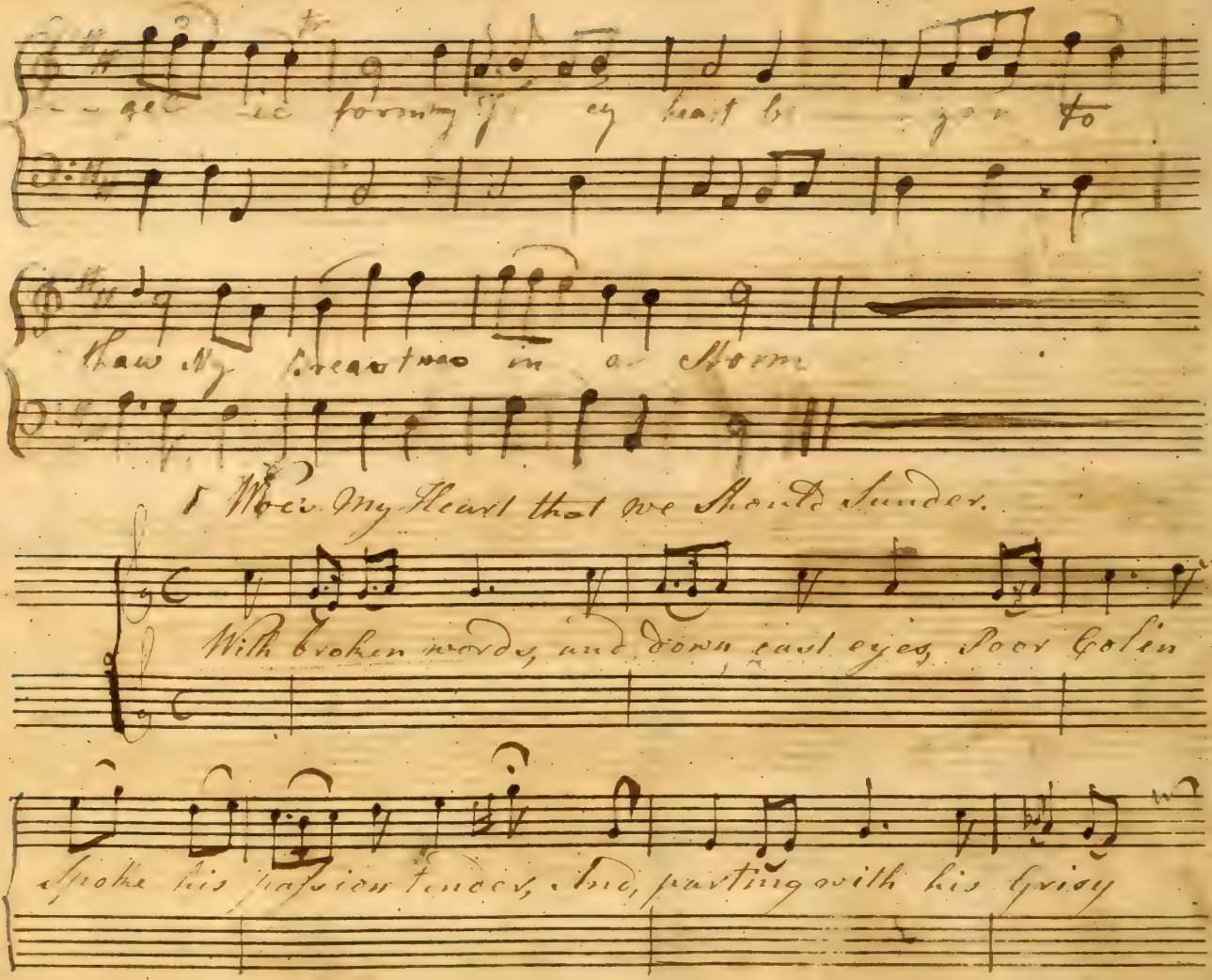

Hail hail re-viv'd reviving Spring fair type of heav'ns E—ter—nal Year
Hail &c.
Hail &c.
fair type of heav'ns E—ter—nal Year While natures work thy praises
Sing to Gratitude to Gratitude sa-lutes thee here to Gratitude to Gratitude sa

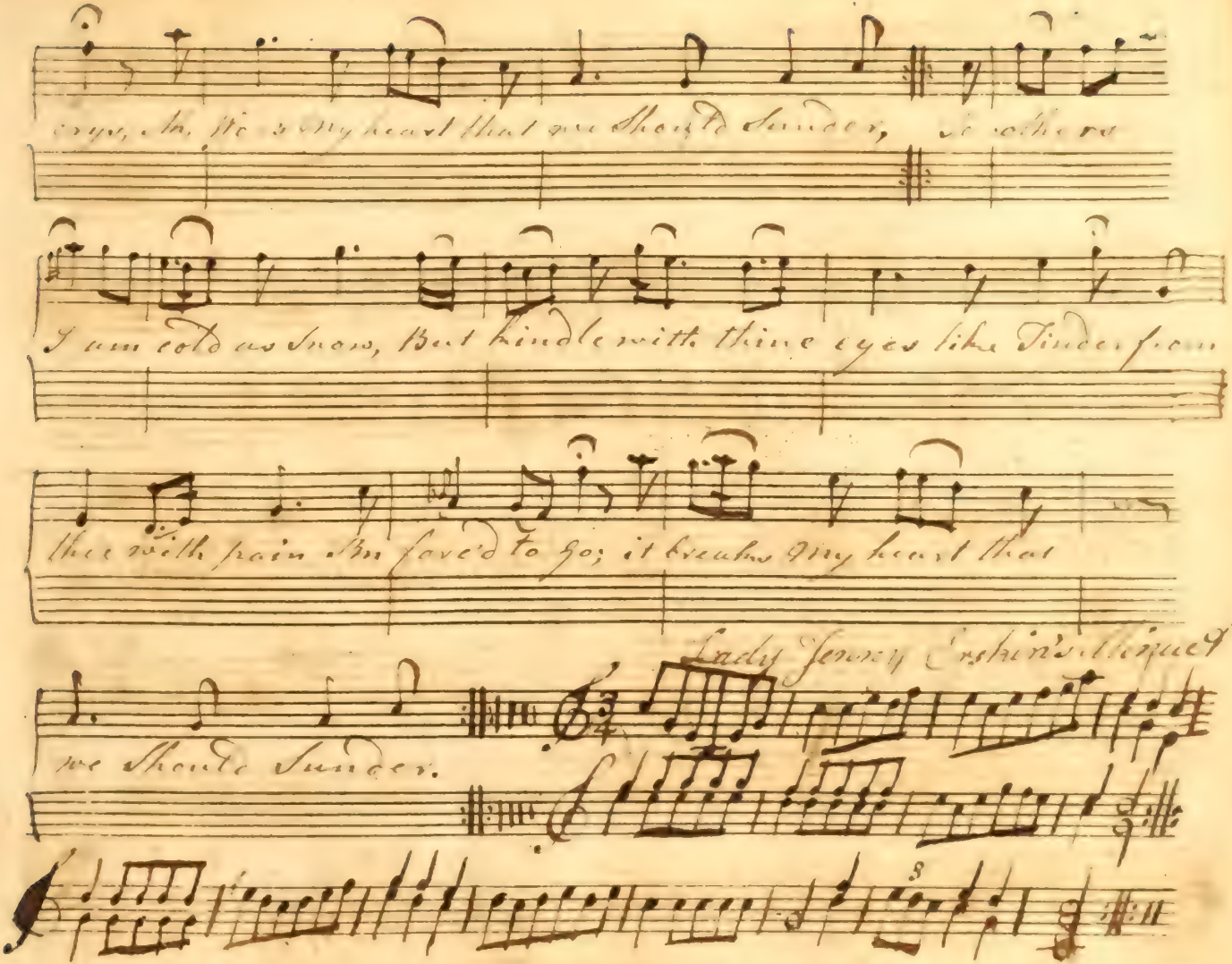

lutes thus here. Swell Gent-ly swell swell gent-ly swell the
solemn Song swell gently swell gently swell the solemn Song.
Now pour the bound----ing notes along now pour the bounding Notes along.

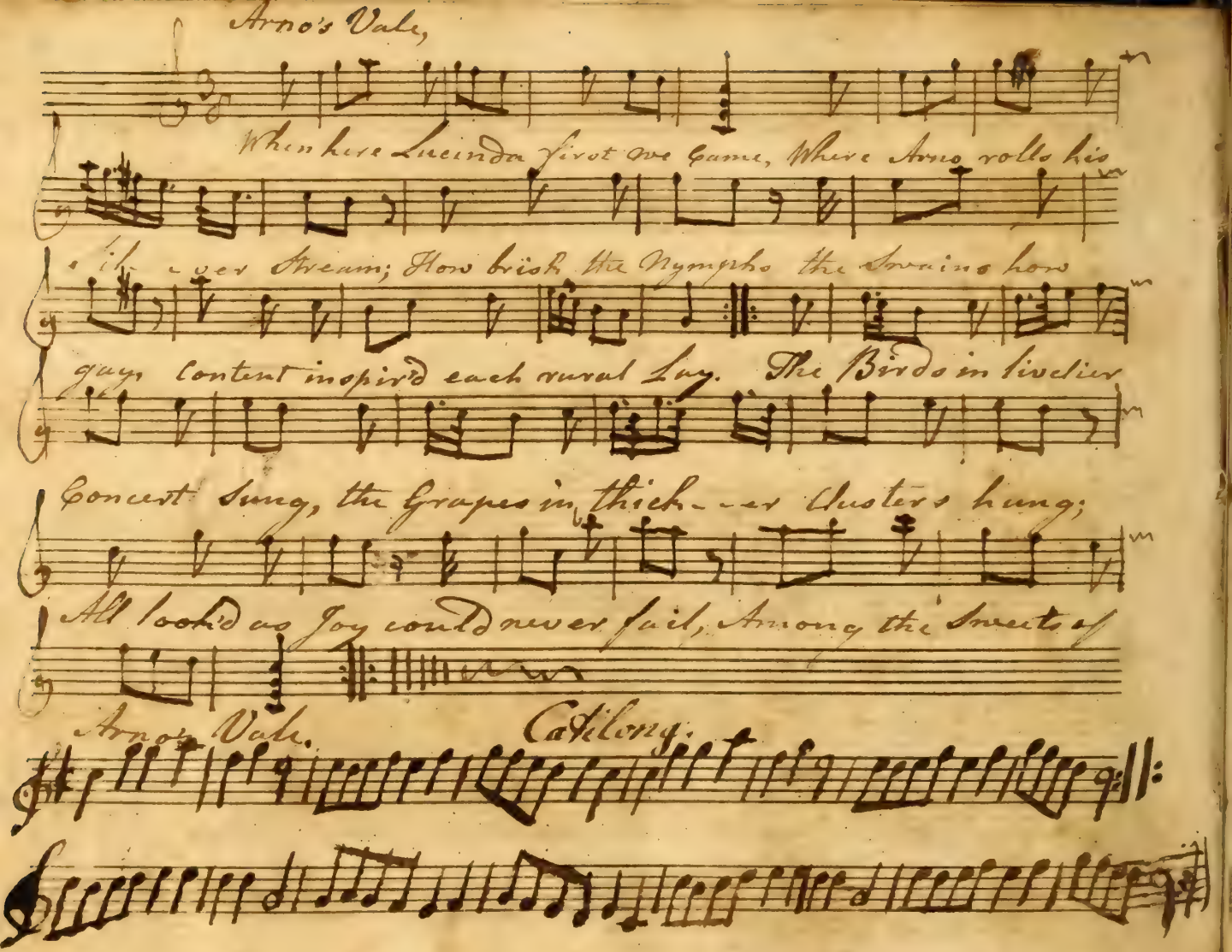

Choirs below to Chous a-bove To Eccho back the common Lay
to join in bountys hol-li-day to join in bountys ho-li-day to join in
bountys ho-li-day. To God the universal king be sacred every

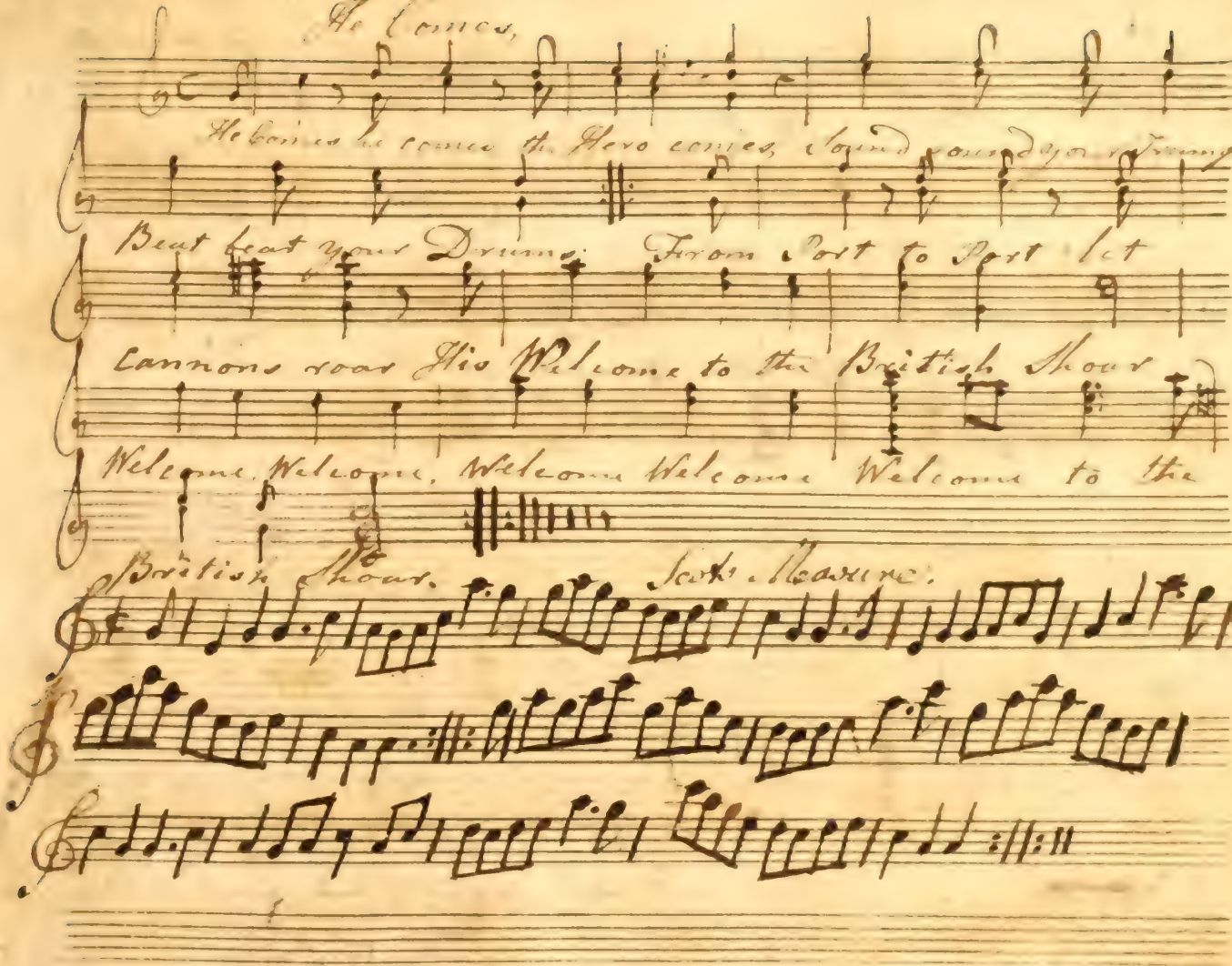

sacred ev-ry grateful Choir in endless hymns all praises Sing that endless
bounty can inspire in endless hymns all praises Sing that endless bounty can in-
spire in endless hymns all praises Sing that endless bounty can in spire

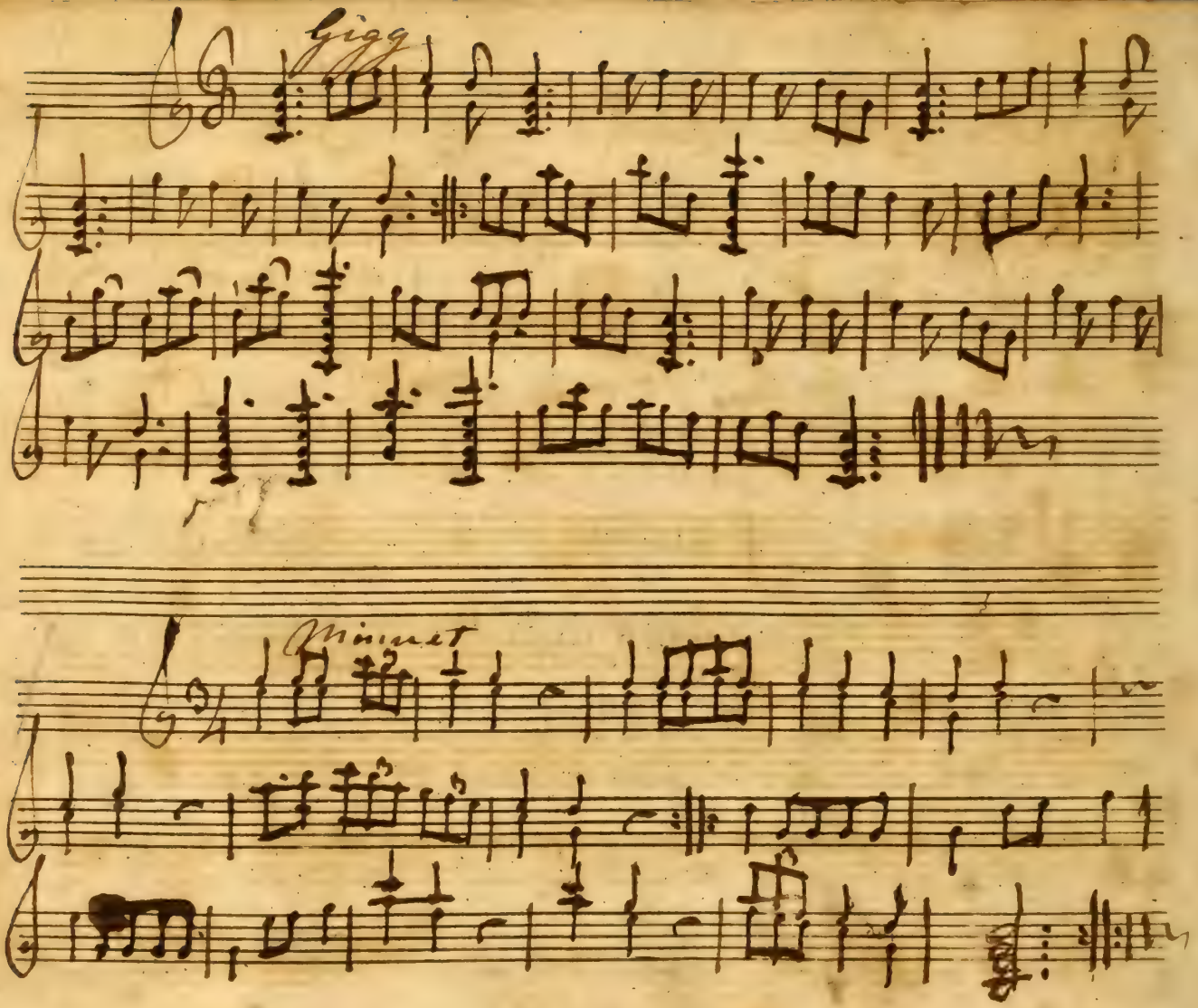


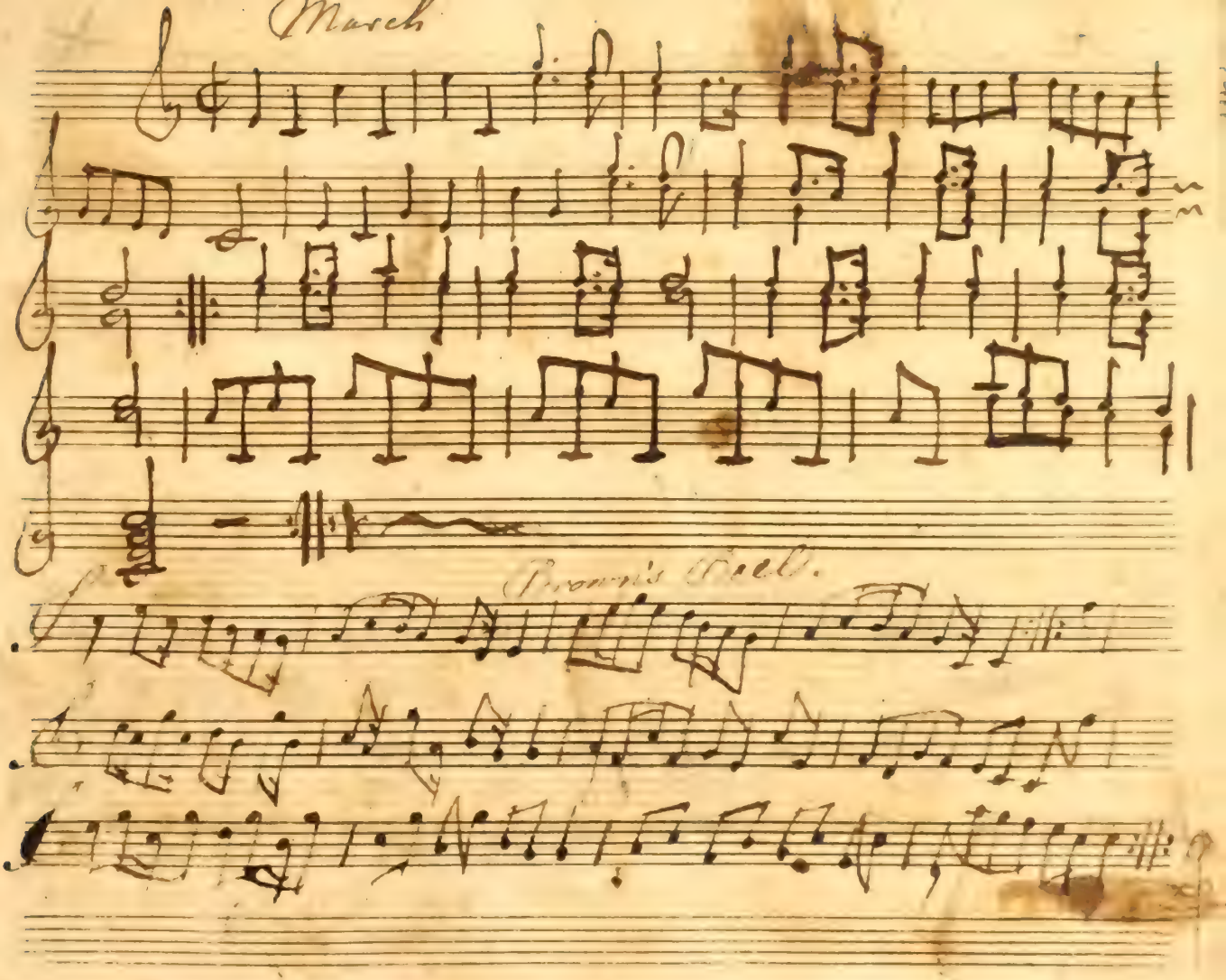

--ge ec forming Ye ey heart be gan to
thaw My Breast was in a Storm
I Woe's My Heart that we Should Sunder.
With broken words, and down cast eyes, Poor Colin
Spoke his passion tender, And, parting with his Grisy


cryes, Ah, Woe's my heart that we Should Sunder, So others
I am cold as Snow, But kindle with thine eyes like Tinder from
thee with pain I'm forc'd to go; it breaks my heart that
we Should Sunder.
Lady Jenny Erskin's Minuet

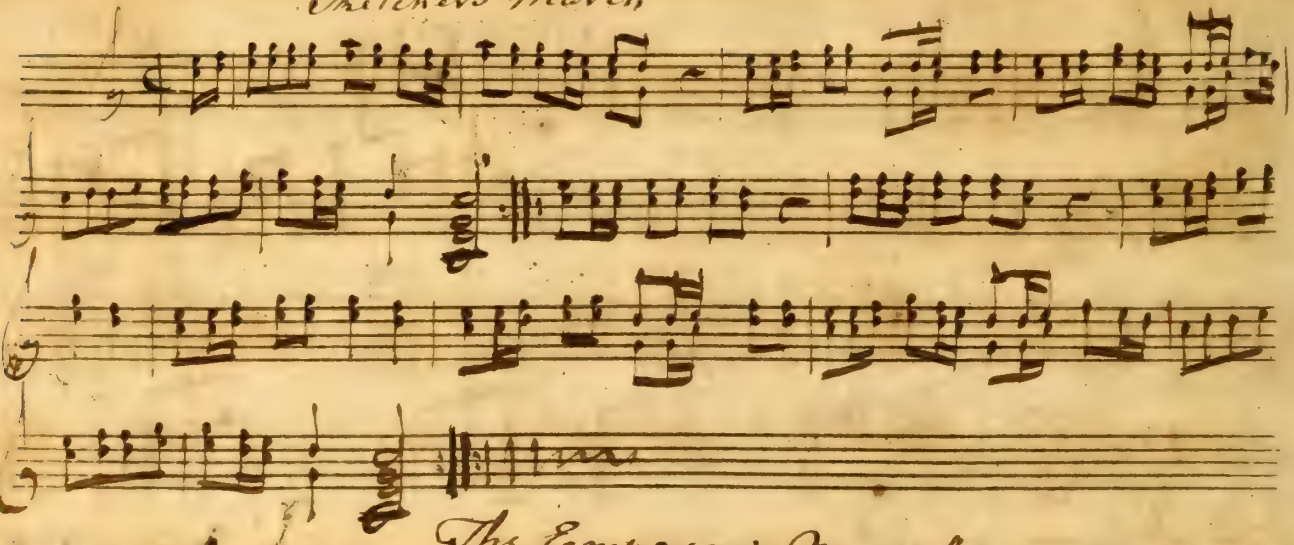

Arno's Vale,
When here Lucinda first we came, Where Arno rolls his
ever Stream; How brisk the Nymphs the Swains how
gay, Content inspir'd each rural Lay. The Birds in livelier
Concert sung, the Grapes in thick-er Clusters hung;
All look'd as Joy could never fail, Among the Sweets of
Arno's Vale.
Catalony.


He comes,
He comes he comes the Hero comes, Sound sound your Trumpets
Beat beat your Drums, From Port to Port let
Cannons roar His Welcome to the British Shore
Welcome, Welcome, Welcome Welcome Welcome to the
British Shore.
Scots Measure.

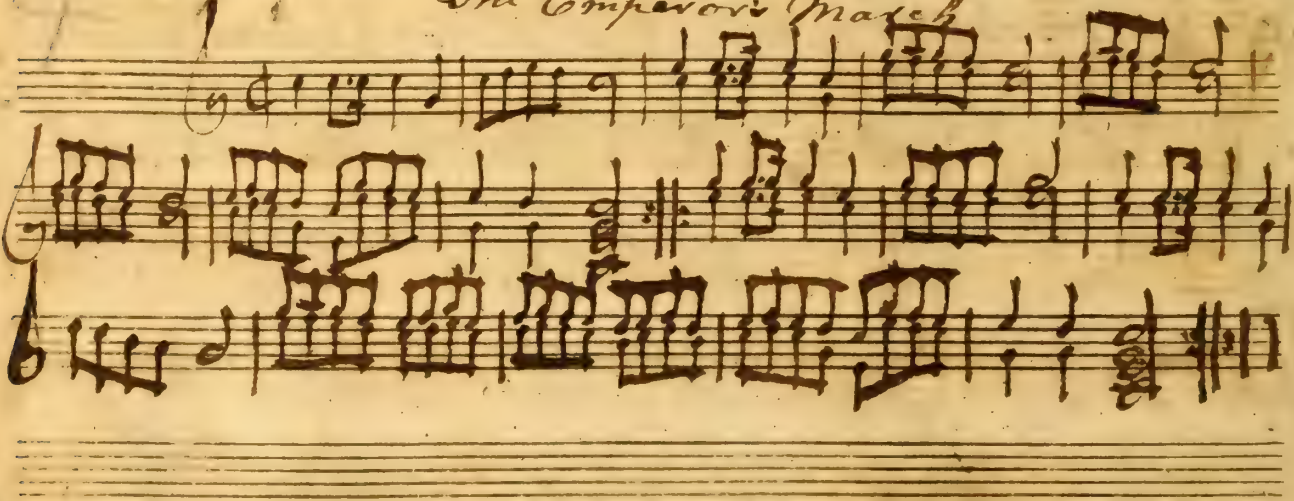

Gigg
Minuet


March
Brown's Field.

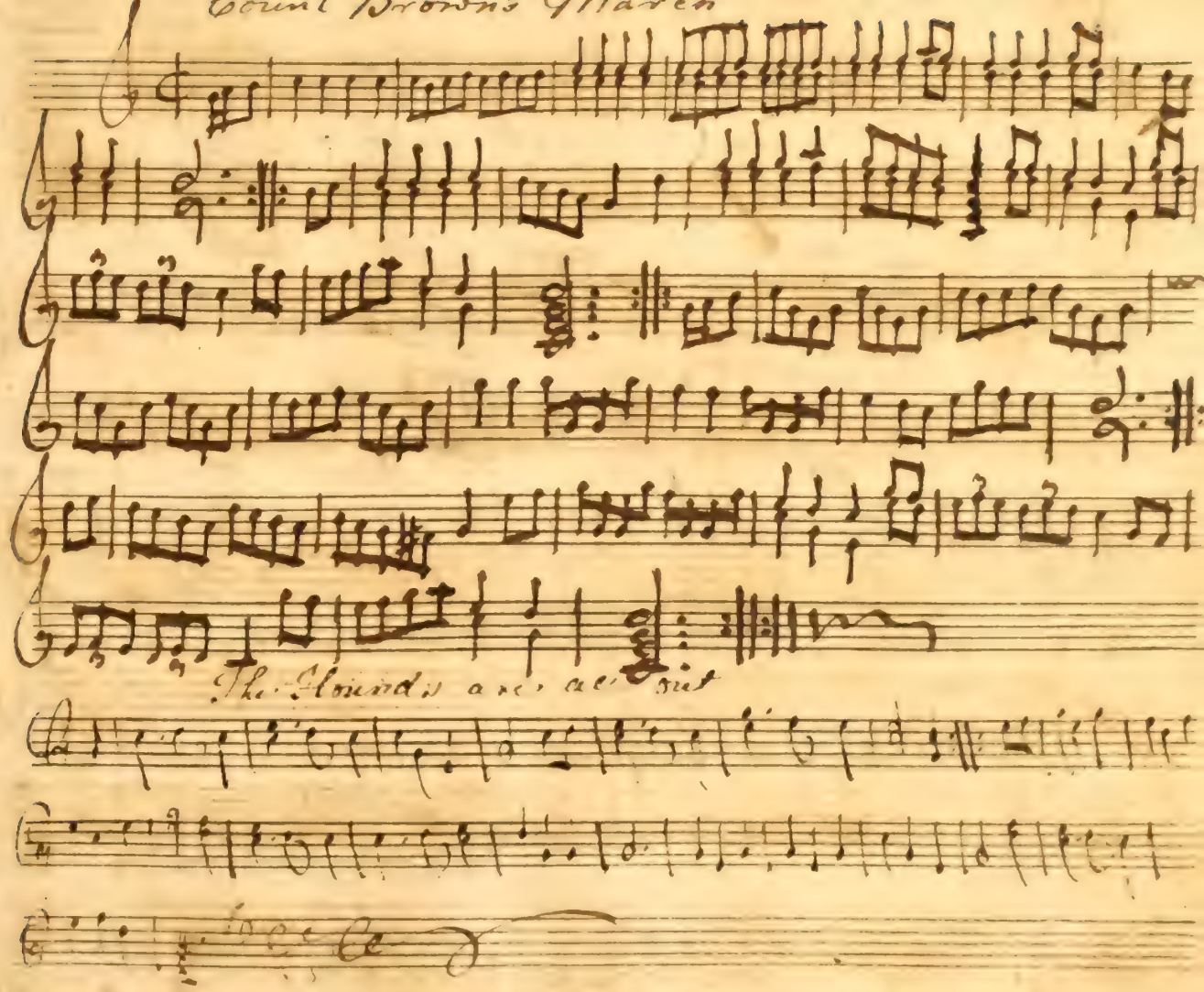
Sketchers March

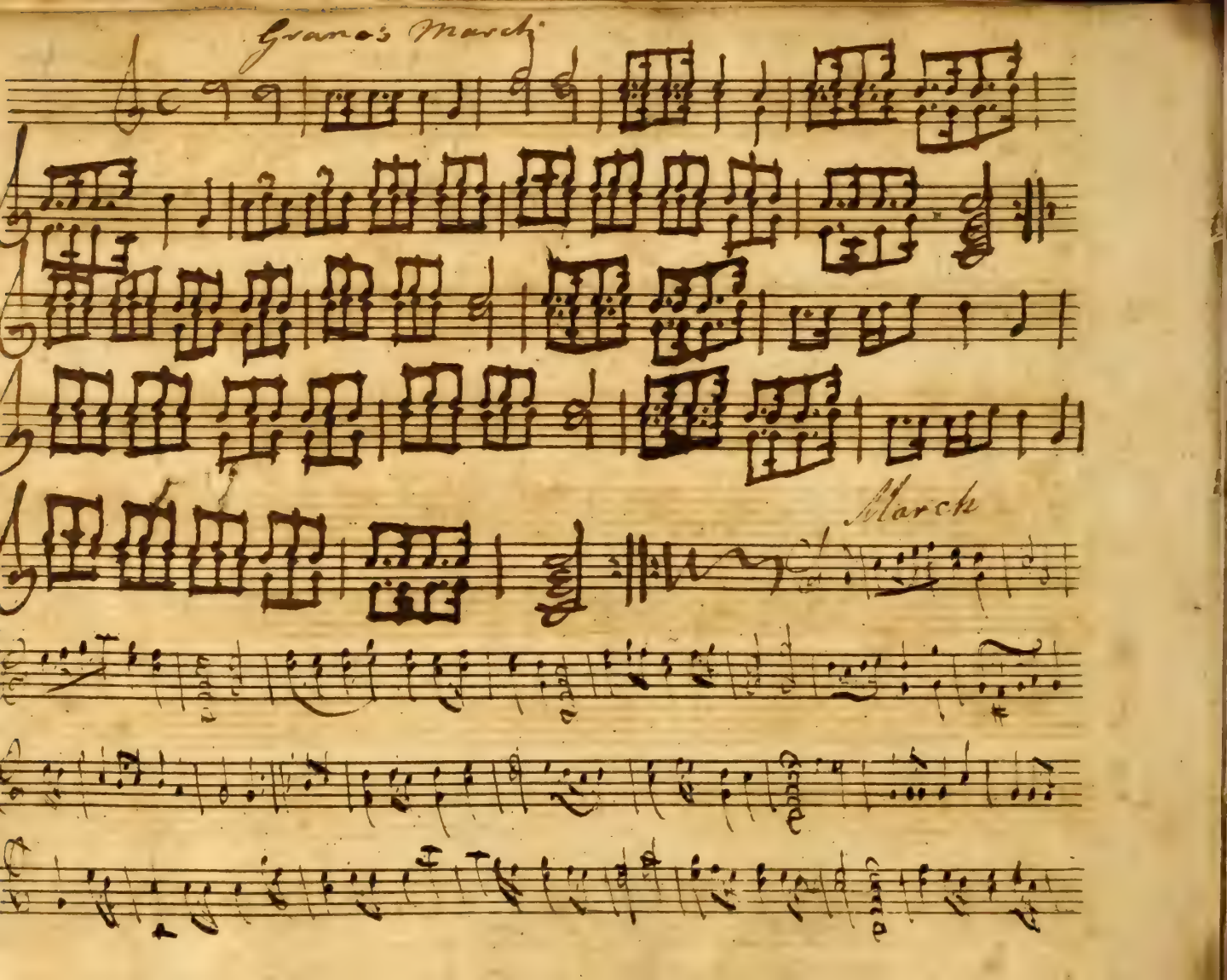


The Emperor's March

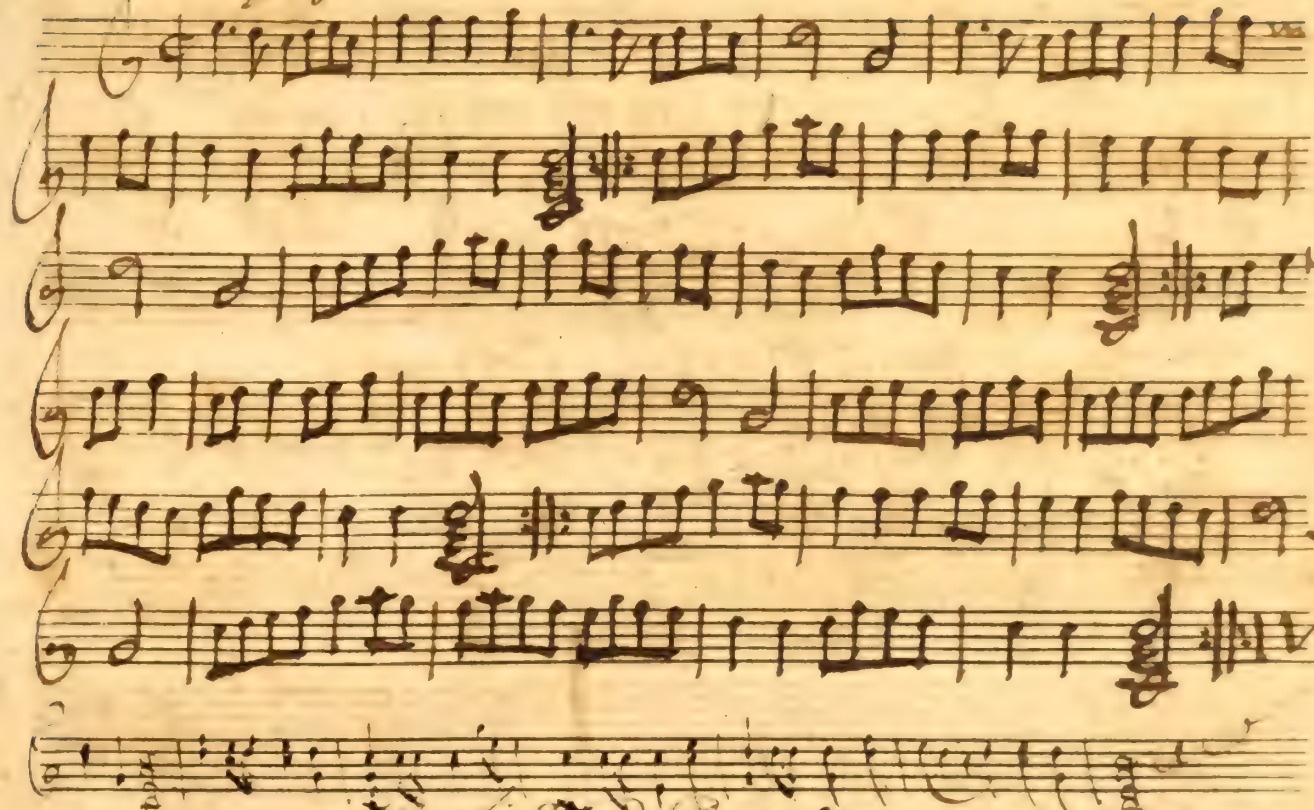


Count Browns March

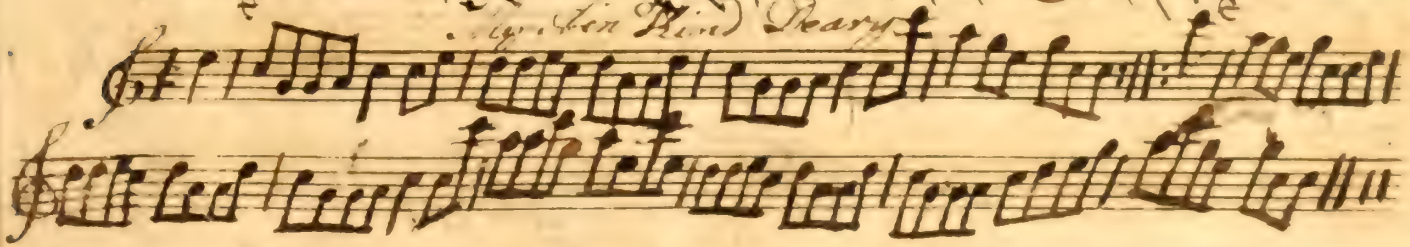



Grands Marchi
Marche

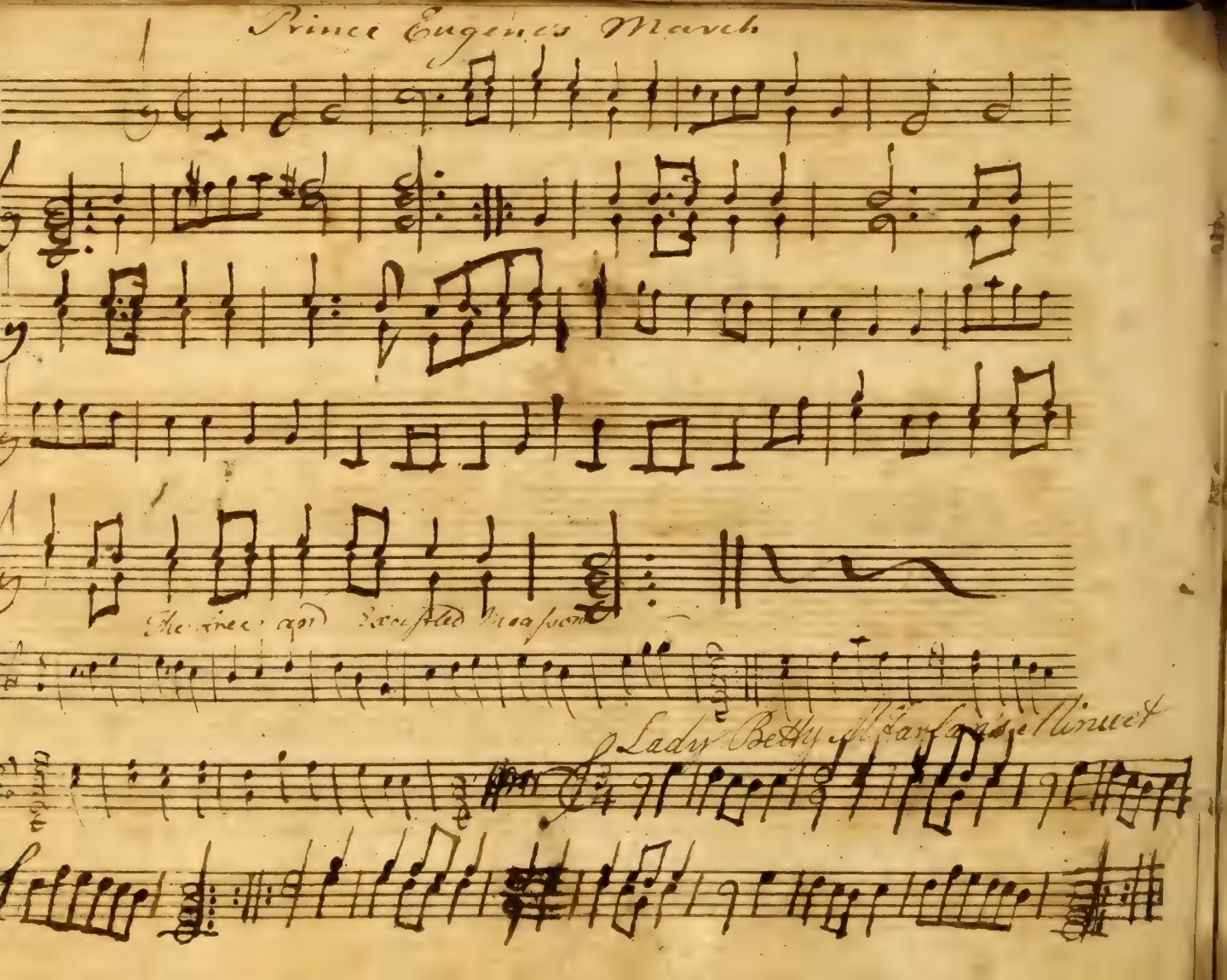
King of Sweden's March

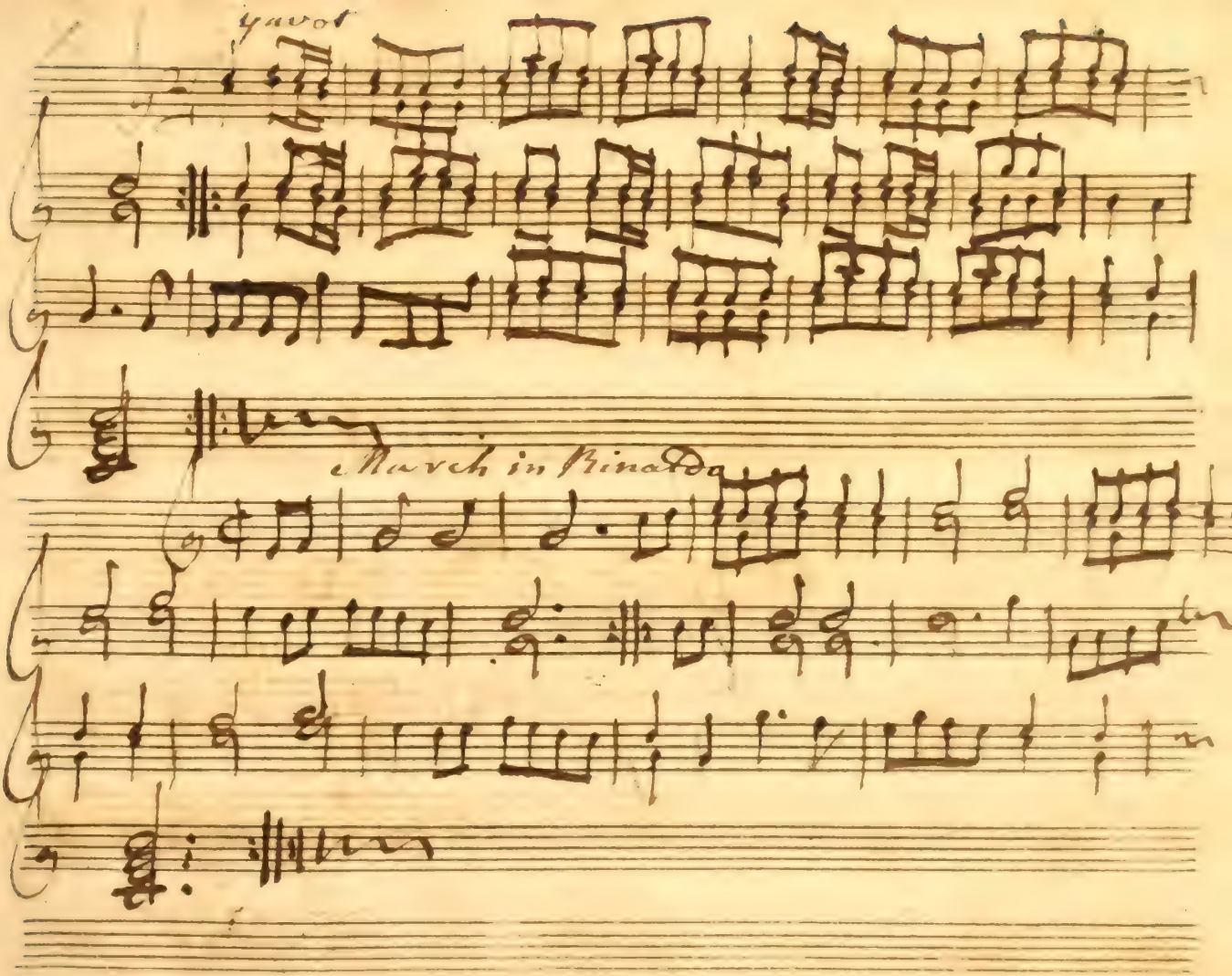


Aye Sin Kind Deary

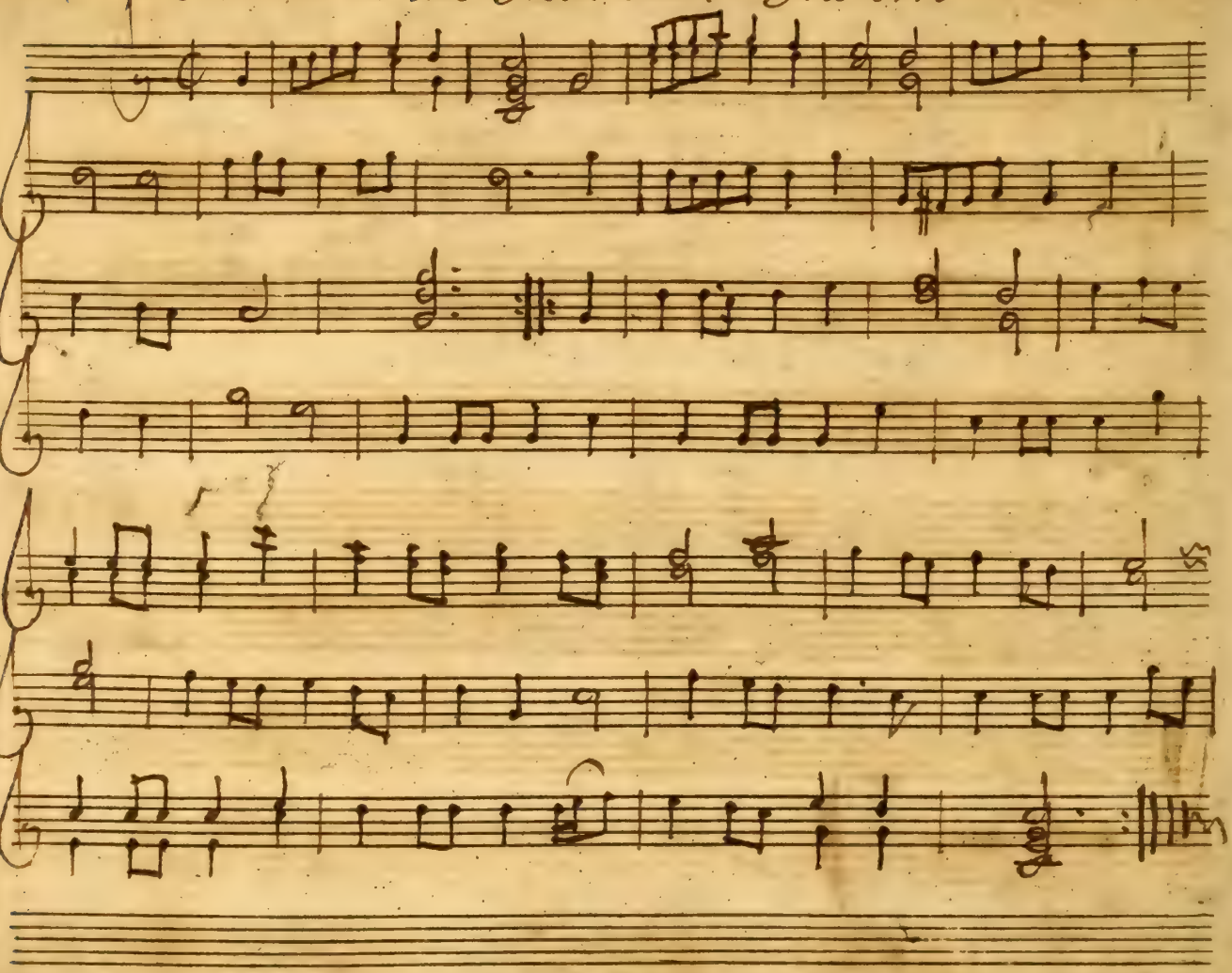


Prince Eugenes March

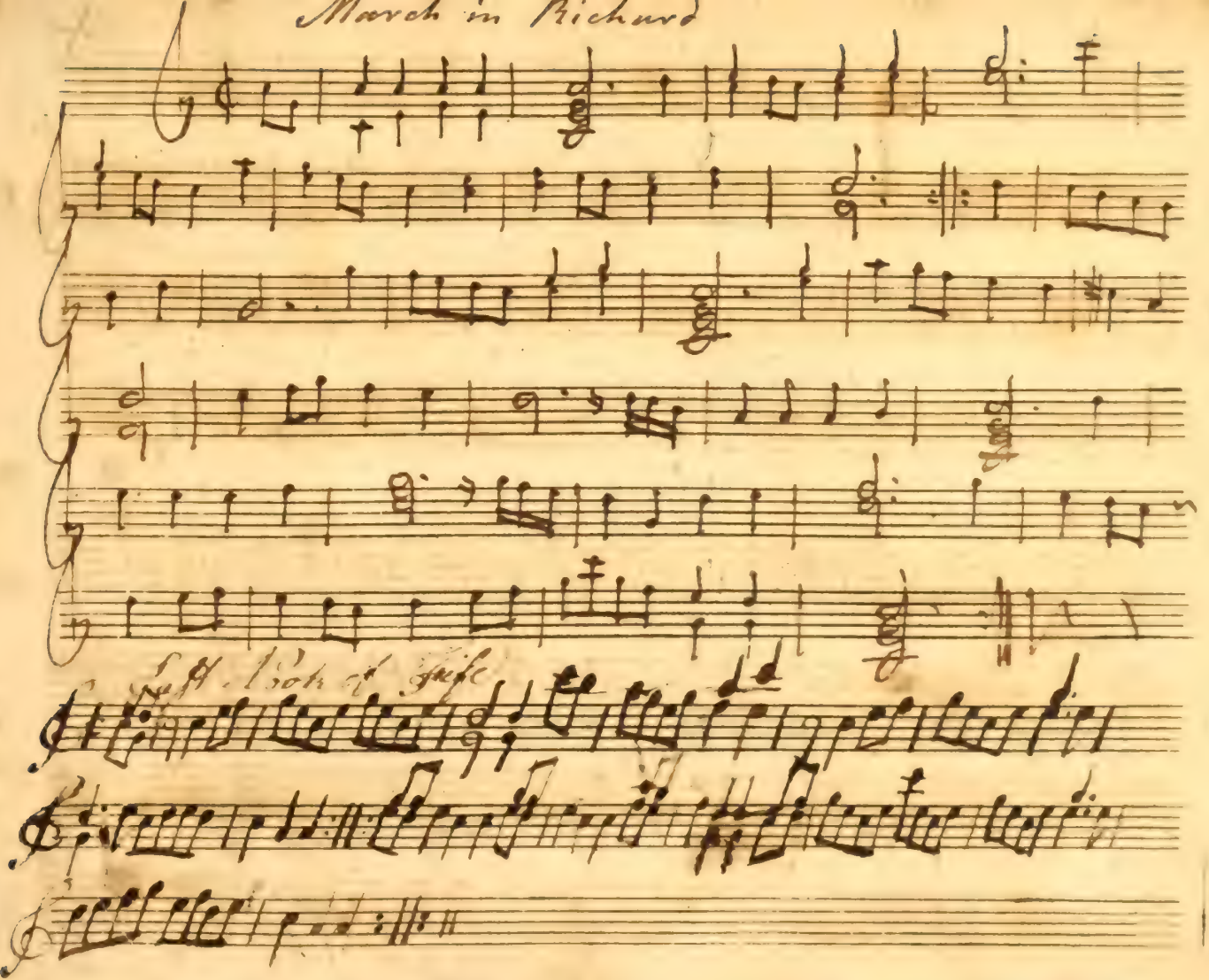


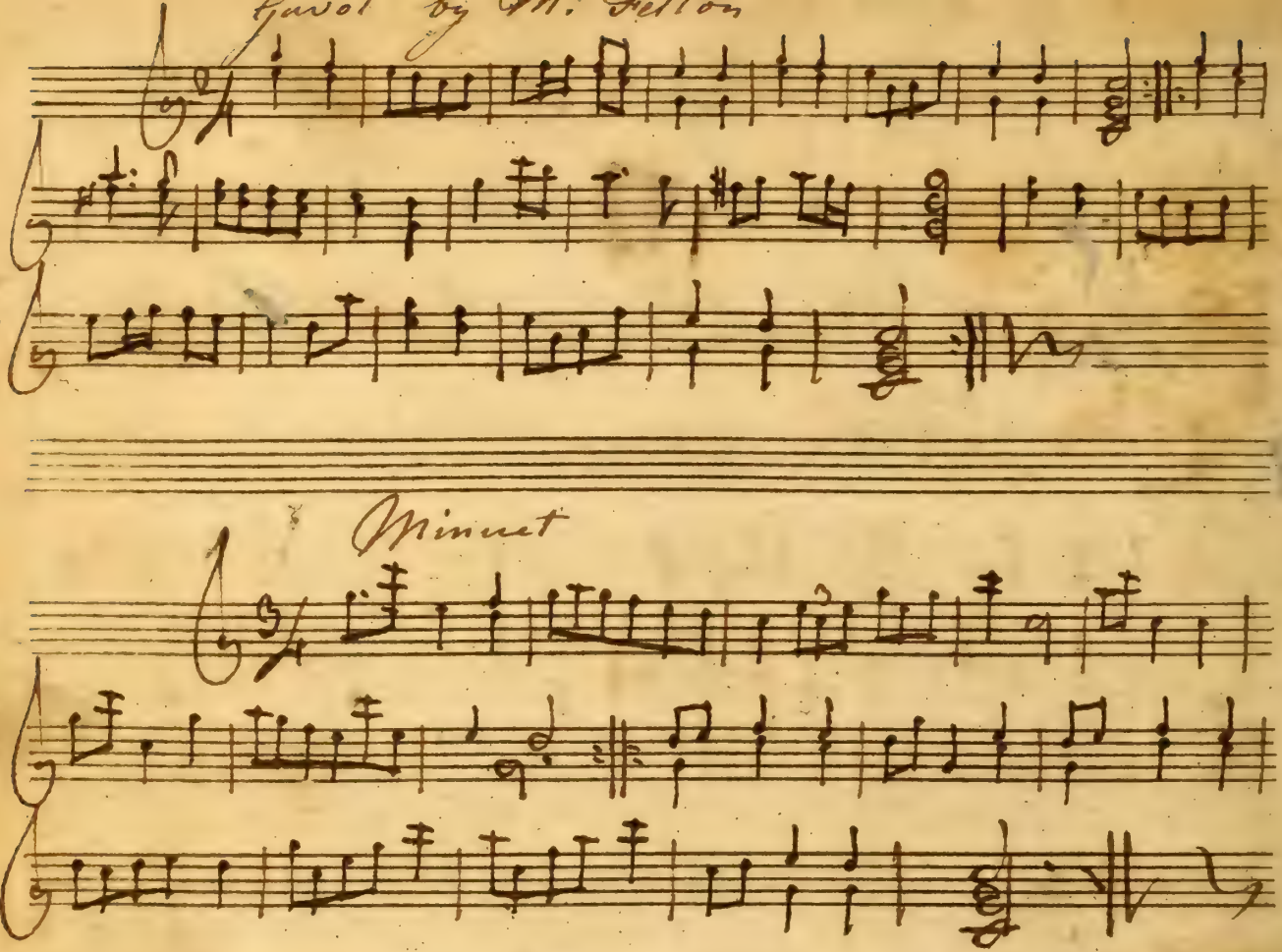

Gavot
March in Rinaldo

March in the Occasional Oratorio



March in Richard




Minuet

Littlefield
Sept 1910
M K